

● ÎN CELE CINCI CAPITOLE AMPLE CARE FORMEAZĂ PARTEA A TREIA, CAPITOLE STRUCTURATE CA ȘI CELE DIN PARTEA A DOUA, PERSONAJELE VORBESC ACEEAȘI LIMBĂ ENGLEZĂ CONTEMPORANĂ, ÎN SITUAȚIILE CELE MAI VARIATE ALE VIEȚII DE FIECARE ZI ● CU ACEASTĂ PARTE SE ÎNCHEIE TRATAREA PROBLEMELOR DE BAZĂ ALE GRAMATICII ● PARTEA A PATRA VĂ OFERĂ UN NUMĂR DE LECTURI DIN AUTORI ENGLEZI ȘI AMERICANI ●

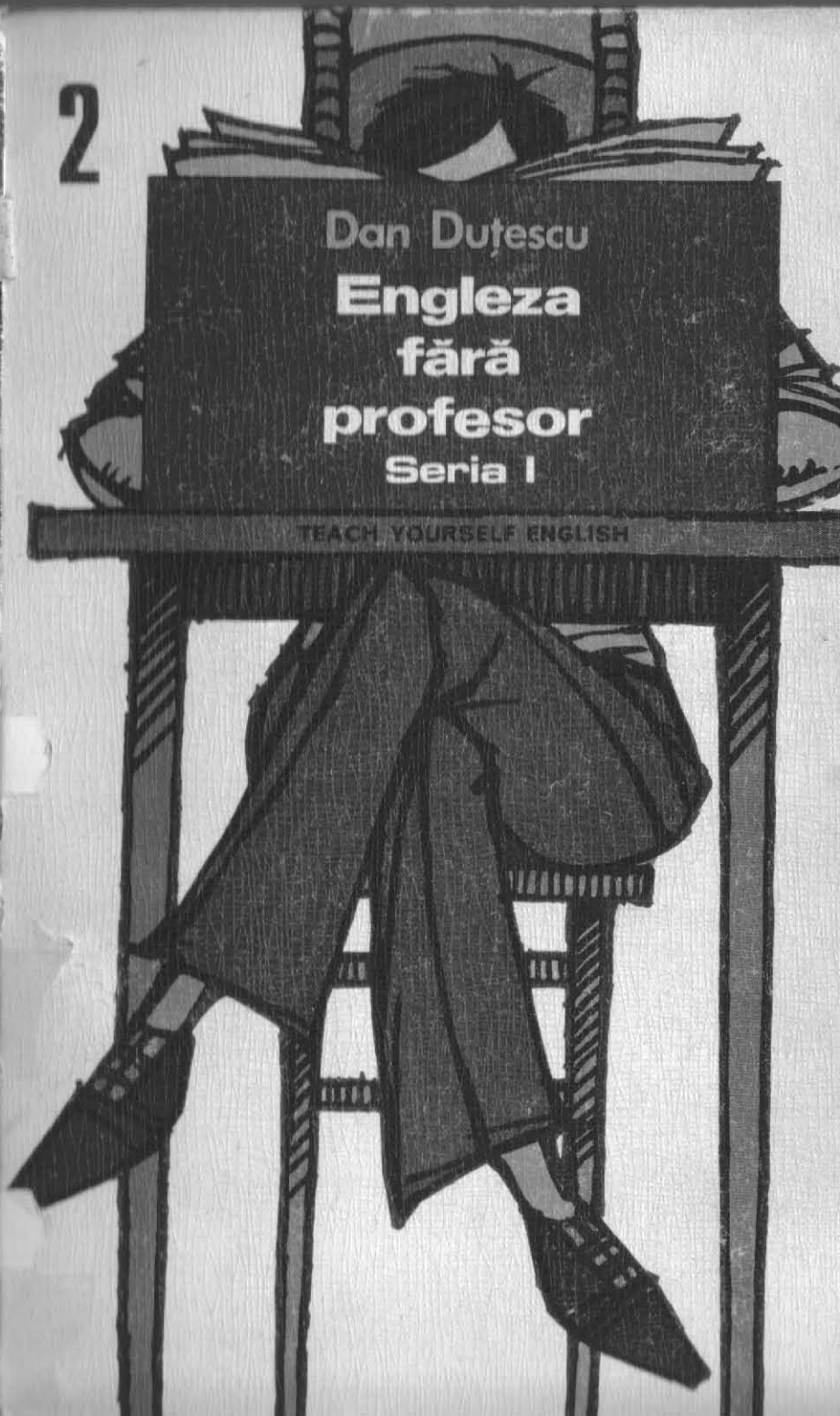
EDITURA ȘTIINȚIFICĂ ȘI ENCICLOPEDICĂ

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Seria I

TEACH YOURSELF ENGLISH



Coperta și ilustrațiile de Val Munteanu

Engleza
Tată
profesor

Teach Yourself English

Series 1

Vol. 3

Curriculum Publishing Co. Ltd.

London, 1976

PART THREE



CHAPTER TWENTY-ONE
The Great Wall

15

THE GREAT WALL

The Great Wall of China is one of the most famous and longest of the world's fortifications. It is a series of walls and towers built by the Chinese to protect their country from invasions. The wall is over 2000 miles long and is made of stone and brick. It was built over many centuries and is a great achievement of Chinese engineering.

The wall is a symbol of the strength and power of the Chinese people. It is a reminder of the long history of the country and the many challenges it has faced. The wall is also a source of pride for the Chinese people and is a great attraction for tourists from all over the world.

Dan Duțescu

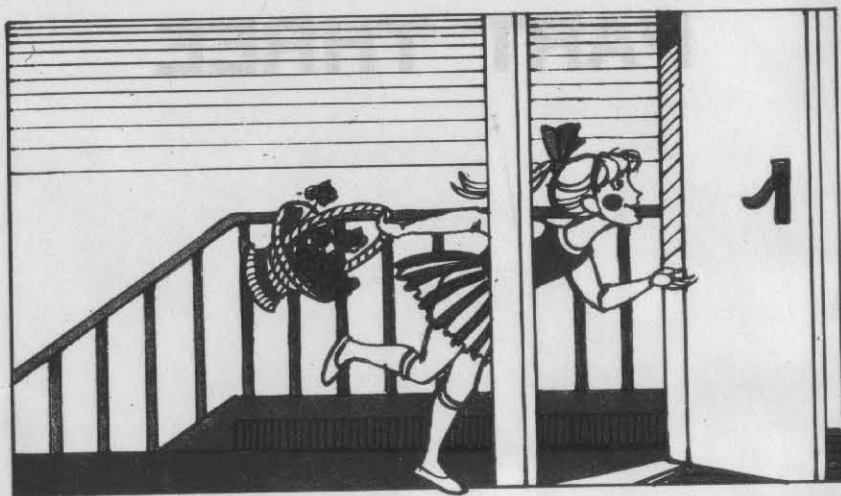
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**Editura științifică și enciclopedică
București, 1976**



CHAPTER TWENTY-ONE

ˈtʃæptə ˈtwenti ˈwan



AFTER TWO YEARS

1. Two years have elapsed since "the invention." Jeff and Jerry are now nine years old, and Iris is seven. Mike has flown to more countries and Sue has given a great number of successful concerts at home and abroad. Andrei has been getting on with his research and Monica has been getting on with her work at the hospital. All of them have seen a lot of each other. They have seen a lot of Miss Cora too. She has often asked them to her tea parties, and she has often been invited to their parties.

* * *

2. In Sue and Mike's garden. Sue is cutting some roses and giving them to Iris. Iris is arranging them in a wicker basket.
SUE: Well, that's the lot.
IRIS: Have you cut enough roses, Mummy?
SUE: Yes, darling. There are eleven of them.
IRIS: I'm sure Monica will love them. Such beautiful roses! I've never seen more beautiful roses in all my life.
SUE: No, darling. Ours have come on beautifully this year.



CAPITOLUL 21



DUPĂ DOI ANI

1. Au trecut doi ani de la "invenție". Jeff și Jerry au acum nouă ani, iar Iris șapte. Mike a mai zburat și în alte țări, iar Sue a dat un mare număr de concerte încununate de succes în țară și în străinătate. Andrei și-a continuat cercetările, iar Monica și-a continuat activitatea la spital. Cu toții s-au văzut des. S-au văzut des și cu Miss Cora. Aceasta i-a invitat adesea la ceaiurile sale, și ea la rându-i a fost invitată la ceaiurile lor.

* * *

2. În grădina casei lui Sue și a lui Mike. Sue taie niște trandafiri și-i dă lui Iris. Iris îi aranjează într-un coș de nuiele.
SUE: Așa, asta-i tot.
IRIS: Ai tăiat destui trandafiri, mămico?
SUE: Da, scumpo. Sînt unsprezece.
IRIS: Sînt sigură că Monicăi or să-i placă foarte mult. Ce trandafiri frumoși! N-am mai văzut asemenea trandafiri frumoși în viața mea.
SUE: Așa e, scumpo. Ai noștri s-au dezvoltat minunat anul acesta.

- IRIS: Who else is coming to their farewell party, Mummy?
- SUE: Well, there'll be the five of us, and Monica has also asked Miss Cora McGarth. And I don't think they have invited anybody else.
3. IRIS: Will Daddy be back in time for the party? Airplanes don't always arrive on time.
- SUE: Daddy has just phoned from the airport. He landed twenty-five minutes ago. He must be on his way home now.
- IRIS: I can hear the bell. It must be Daddy.
- SUE: No, darling, Daddy has got his own latch-key. You know he always lets himself in. It must be someone else. Anyway, go and answer the door, there's a good girl.
4. *After a minute or so Iris runs back into the garden, followed by Mike.*
- SUE: Hello, darling. What's the matter? Why didn't you let yourself in?
- MIKE: I'm afraid I've lost my latch-key. I've been through all my pockets but in vain. It's lost and gone. Now you'll have to lend me yours.
- SUE: No, darling, you haven't lost it yet, so I needn't lend you mine. You were in mufti when you last used your key. That was two nights ago, when we returned home from *Parsifal*.
- MIKE: Oh, *Parsifal*. That must be it. After four hours of Wagner you can't expect a man to be his own self. When I put on my uniform yesterday morning my head was still swimming and I quite naturally forgot about the key. Well, never mind.
5. IRIS: Look at these roses, Daddy. Aren't they gorgeous?
- MIKE: Oh, you've already cut them. Wasn't it too soon? What time's the party?
- SUE: At six o'clock, and it's a quarter to six now.
- MIKE: Then it's all right. Where are Jeff and Jerry?
- SUE: The two of them have gone to fetch Miss Cora. She's afraid to cross the road by herself.
- MIKE: Dear old thing. Very decent of the boys, I must say.
- SUE: They've always been so considerate.
- IRIS (*to herself*): If I know my brothers well, they must be up to something.

* * *

6. *After a quarter of an hour. In Mike and Sue's bedroom.*
- MIKE: Have you dressed up for the party, Sue?
- SUE: Yes, Mike. Here I am. What do I look like?
- MIKE: Lovely. I've always liked you.
- SUE: Liked me?
- MIKE: Sorry. I've always loved you.

- IRIS: Cine mai vine la petrecerea de adio, mămico?
- SUE: Păi, vom fi noi cinci, și Monica a invitat-o și pe Miss Cora McGarth. Și nu cred că au mai invitat pe altcineva.
3. IRIS: Tăticu o să se întoarcă la timp pentru petrecere? Avioanele nu sosesc totdeauna la timp.
- SUE: Tata tocmai a telefonat de la aeroport. A aterizat acum douăzeci și cinci de minute. Trebuie să fie în drum spre casă acum.
- IRIS: Aud soneria. Trebuie să fie tăticu.
- SUE: Nu, scumpo, tata are cheia de la intrare. Știi că totdeauna își deschide singur. Trebuie să fie altcineva. Oricum, du-te și deschide ușa, fii drăguță.
4. *După un minut sau cam așa Iris vine în grădină alergând, urmată de Mike.*
- SUE: Bună, scumpule. Ce s-a întâmplat? De ce nu ți-ai deschis singur?
- MIKE: Mă tem că mi-am pierdut cheia. M-am căutat prin toate buzunarele dar degeaba. E definitiv pierdută. Acum o să trebuiască să mi-o împrumuți pe a ta.
- SUE: Nu, scumpule, n-ai pierdut-o încă, așa că nu e nevoie să ți-o împrumut pe a mea. Erai în civil când ai folosit ultima oară cheia. Asta s-a întâmplat acum două seri, când ne-am întors acasă de la *Parsifal*.
- MIKE: O, *Parsifal*. Asta trebuie să fie. După patru ore de Wagner nu-i poți cere omului să mai fie același om. Când mi-am pus uniformă ieri dimineată încă mi se mai învîrtea capul și în mod cât se poate de firesc am uitat de cheie. Eh, dar n-are importanță!
5. IRIS: Uită-te la trandafirii aceștia, tăticule. Nu-i așa că sînt splendizi?
- MIKE: A, i-ați și tăiat. Oare nu v-ați grăbit? La ce oră e petrecerea?
- SUE: La ora șase, și acum e șase fără un sfert.
- MIKE: Atunci e perfect. Jeff și Jerry unde sînt?
- SUE: S-au dus amîndoi s-o aducă pe Miss Cora. Îi e teamă să treacă drumul singură.
- MIKE: Draga de ea. Foarte drăguț din partea băieților, trebuie să recunosc.
- SUE: Totdeauna au fost foarte atenți.
- IRIS (*pentru sine*): Dacă îmi cunosc bine frații, pun ei ceva la cale.

* * *

6. *După un sfert de oră. În dormitorul lui Mike și al lui Sue.*
- MIKE: Te-ai gătit pentru petrecere, Sue?
- SUE: Da, Mike. Uite-mă. Cum arăt?
- MIKE: Splendid. Totdeauna mi-ai plăcut.
- SUE: Ți-am plăcut?
- MIKE: Pardon. Totdeauna te-am iubit.

SUE: Loved me?

MIKE: Oh, so sorry. I've always adored you.

SUE: Adored me?

MIKE: Oh, awfully sorry. I've always worshipped you.

SUE: That's a little better. Now I can go to the farewell party with an easy mind.

MIKE: By the way, darling, when are Andrei and Monica leaving?

SUE: Tomorrow afternoon about one o'clock. By TAROM.

MIKE: I'm sorry they're leaving so soon. As nice a couple as I have ever seen. We've been getting on so well.

SUE: So we have.

MIKE: How long have they been in England? I can't remember.

SUE: Almost two years.

MIKE: And how long have we been friends?

SUE: Ever since they came over. They first made friends with Iris and the boys and then I met Monica and we took to each other at once.

7. MIKE: Why must they leave so soon?

SUE: For one thing, Andrei has completed his work here. Then there is something else, far more important.

MIKE: Far more important? What can it be?

SUE: Haven't you noticed?

MIKE: Notice what?

SUE: About Monica—

IRIS (*from downstairs*): Oh, Daddy, Monica is going to have a baby. She has been conspicuously pregnant for the last few months, and you never noticed a thing.

MIKE: Hm— I've never been good at noticing things about other ladies, (*to Sue*) have I, darling?

SUE: No, darling, you've always been an ideal husband.

MIKE: Hm. So I have.

SUE: Oh, it's ten past six. Have we been talking for a quarter of an hour uninterruptedly? Our hosts have been waiting for us for ten minutes now.

MIKE: Ten minutes is neither here nor there. Since the war punctuality has no longer been a very rigid proposition, has it? Let's go.

SUE: M-ai iubit?

MIKE: Vai, pardon. Totdeauna te-am adorat.

SUE: M-ai adorat?

MIKE: Vai de mine, pardon. Totdeauna te-am divinizat.

SUE: Așa mai merge. Acum pot să mă duc la petrecerea de adio cu inima ușoară.

MIKE: Apropo, iubito, când pleacă Andrei și Monica?

SUE: Mîine la prînz pe la ora unu. Cu TAROM-ul.

MIKE: Îmi pare rău că pleacă așa de repede. N-am văzut pereche mai draguță. Ne-am împăcat bine cu ei.

SUE: Da, așa e.

MIKE: De cînd sînt în Anglia? Nu-mi mai aduc aminte.

SUE: De aproape doi ani.

MIKE: Și de cînd sîntem prieteni?

SUE: Încă de cînd au venit încoace. Mai întîi s-au împrietenit cu Iris și cu băieții și după aceea am cunoscut-o și eu pe Monica și ne-am atașat una de alta imediat.

7. MIKE: De ce trebuie să plece așa de curînd?

SUE: Mai întîi, Andrei și-a încheiat activitatea aici. Apoi mai e ceva, mult mai important.

MIKE: Mult mai important? Ce poate fi?

SUE: N-ai observat?

MIKE: Ce să observ?

SUE: La Monica...

IRIS (*de jos*): Vai, tăticle, Monica o să aibă un bebeluș. De cîteva luni se vede clar că e însărcinată, și tu n-ai observat nimic.

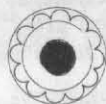
MIKE: Hm... Eu niciodată n-am avut spirit de observație în legătură cu alte doamne, (*către Sue*), nu-i așa, iubito?

SUE: Ba da, iubitule, totdeauna ai fost un soț ideal.

MIKE: Hm. Asta așa e.

SUE: Vai, s-a făcut șase și zece. Cum, vorbim fără întrerupere de un sfert de oră? Gazdele noastre ne așteaptă de zece minute.

MIKE: Zece minute în sus sau în jos nu contează. De la război încoace punctualitatea nu mai este o chestiune atît de rigidă, nu-i așa? Hai să mergem.



EXERCISES

21.1. 'twenti 'wan 'wan

Completați spațiile goale:

1. This is your flat. It is ... It belongs to ...
2. That is Mike's car. It is ... It ... to him.
3. This is ... pipe. It is ... It belongs ... me.
4. These ... our ideas. ... are ... They ...
5. Those are ... cats. They ... her.



21.2. 'twenti 'wan 'tu:

Traduceți în limba engleză, folosind **else** în toate propozițiile:

1. Ce altceva poți să-mi dai? 2. Să mergem altundeva? 3. Mai cunoști pe cineva în acest oraș? 4. Nu (mai) am nimic altceva să-ți spun (2 posibilități). 5. Cine altul poate să te ajute? 6. Invită pe altcineva. 7. Invită pe oricine altul, dar nu-l invita pe el. 8. Să mai invit pe cineva? 9. Să invit pe altcineva? 10. Nu știau nimic altceva despre vecinii lor (2 posibilități). 11. Dacă papucii nu sînt sub pat trebuie să fie în altă parte.

21.3. 'twenti 'wan 'θri:

Dați formele principale (infinitivul, trecutul, participiul trecut și participiul nedefinit) ale următoarelor verbe neregulate, după următorul model:

to be bi: was wɒz/were wə: been bi:n being 'bi:ɪŋ

1. to come 2. to cut 3. to find 4. to forget 5. to get 6. to go 7. to know 8. to leave 9. to lend 10. to let 11. to lose 12. to make 13. to meet 14. to put 15. to run 16. to see 17. to swim 18. to take.

21.4. 'twenti 'wan 'fo:

Completați spațiile goale cu prepoziții acolo unde este cazul:

1. The two ... us will go to the concert. 2. I've never seen a prettier girl ... all my life. 3. Do you think we shall be ... time ... the party? 4. I've been ... all my pockets but ... vain. 5. When we returned ... home from the opera, my head was still swimming. 6. Miss Cora is afraid to cross the road ... herself. 7. Jeff and Jerry must be up ... something. 8. I made friends ... them. 9. We took ... each other ... once. 10. Mike has never been good ... noticing things ... other ladies. 11. I have been waiting ... you ... twenty minutes. 12. Who else is coming ... the party? 13. The train arrived ... time. 14. He must be ... his way ... home. 15. Iris runs back ... the garden. 16. Very decent ... you.

21.5. 'twenti 'wan 'faiv

Reconstituiți propozițiile de mai jos, așezând cuvintele în ordinea lor corectă:

1. all, seen, I've, life, beautiful, never, more, in, roses, my. 2. phoned, airport, just, from, the, Daddy, has. 3. man, self, a, after, Wagner, expect, own, can't, four, you, to be, hours, of, his. 4. up, what, you, to, are? 5. they, once, took, each, at, to, other. 6. last, Monica, a, conspicuously, has, few, noticed, and, pregnant, for, never, been, the, months, you, thing. 7. proposition, longer, very, the, been, a, war, rigid, since, no, has, punctuality. 8. have, all, lot, seen, one, them, another, of, a, of. 9. Andrei, his, been, has, research, going, with, on, work.

21.6. 'twenti 'wan 'siks

(a) Completați spațiile goale cu **for** sau **since**, după caz:

1. I haven't been to the mountains ... I was a child. 2. They've been waiting for us ... half an hour. 3. We've been friends ... the war. 4. I haven't spoken to him ... he married my daughter. 5. I have had this car ... ten years now. 6. We have been talking ... two hours. 7. I haven't written to her ... last year. 8. We haven't met ... we graduated. 9. I've been driving ... this morning and I'm not feeling tired. 10. He's been a teacher at this school ... 25 years.

(b) Traduceți textul de mai sus în limba română.

21.7. 'twenti 'wan 'sevn

Completați spațiile goale cu timpul potrivit:

1. I ... Mr. Benson last night (met, have met). 2. ... my novel (did you read it, have you read it)? 3. I ... anything today (didn't eat, haven't eaten). 4. He ... half an hour ago (arrived, has arrived). 5. He just ... home (left, has left). 6. We ... our work just now (finished, have finished). 7. ... the table (did you lay, have you laid)? I'm hungry. 8. We ... in Birmingham for three years (lived, have lived) and then we ... to London (moved, have moved). 9. What a beautiful car you have! How long ... it (did you have, have you had)? 10. It's still raining. It ... since this morning (rained, has been raining). 11. Mr. Brown ... a pilot (was, has been). He ... last spring (retired, has retired ... a ieșit la pensie), and two days ago he ... (died, has died). 12. I ... too well since last night (didn't feel, haven't been feeling).

21.8. 'twenti 'wan 'eit

Traduceți în limba engleză:

(a) S-au scurs doi ani de când cu "invenția". Andrei și Monica se întorc mîine cu avionul (*to fly back*) în (*to*) România.

Astă seară ei dau o petrecere de adio. I-au invitat pe Mike, pe Sue și pe copii. Au invitat-o și pe Miss Cora.

Sue și Iris pregătesc niște trandafiri pentru Monica. Sue îi taie, iar Iris îi aranjează într-un coș de nuiiele.

Mike n-a sosit încă acasă. Tocmai a telefonat de la aeroport. Avionul a aterizat acum douăzeci și cinci de minute și Mike este acum în drum spre casă.

Petrecerea este la ora șase, și acum este ora șase fără un sfert. Jeff și Jerry nu sînt acasă. S-au dus s-o aducă pe Miss Cora. Miss Cora totdeauna s-a temut să traverseze drumul singură.

Mike întreabă de ce trebuie Andrei și Monica să plece atît de repede (*curînd*). Pe de o parte Andrei și-a încheiat activitatea (*work*) la (*in*) Londra. Apoi, mai e ceva, cu mult mai important. Monica va avea un copil. E însărcinată. E însărcinată de cîteva luni și Mike n-a observat nimic.

Acum (ei) trebuie să plece. E tîrziu. Gazdele lor îi așteaptă de zece minute.

(b) 1. De cînd sînteți prieteni? 2. De cînd vă cunoașteți (*reciproc*)? 3. Te aștept de un ceas. 4. La ce oră (*What time*) ai venit acasă aseară? 5. Sînt căsătoriți de doi ani. 6. Îl cunosc din 1970. 7. Avionul a sosit. 8. Avionul a sosit la ora 5 fix, adică acum 20 de minute. 9. Dl Smith tocmai a ieșit. 10. Dl Smith a ieșit chiar acum / chiar adineaori. 11. Sînt colecționar de timbre de cînd eram copil. 12. Fiica-mea vorbește la telefon de aproape trei sferturi de oră. 13. De cînd e Miss Cora surdă? 14. Iris a fost la cinema de două ori săptămîna aceasta. 15. Am studiat pentru examen [examenul meu] toată după-amiaza. 16. Miss Cora n-a avut niciodată mai puțin de șapte pisici. 17. Am luat deja micul (meu) dejun. 18. Plouă. Plouă de trei ore fără întrerupere. 19. Mai doriți altceva? — Nu, asta e tot. 20. Copiii sînt în drum spre casă. 21. În drum spre casă am intrat la băcănie și am cumpărat cîteva lucruri pentru masa de seară. 22. Florile din (*in*) grădina noastră se dezvoltă minunat. 23. Cînd mă întorc de la lucru nu e nimeni acasă, așa că (*so*) îmi deschid singur. 24. Să lăsăm chestiunea asta. 25. Cum te împaci cu soacra dtale (*mother-in-law* 'mʌðərɪn'lo:)? 26. Ne-am împrietenit cînd eram copii și sîntem prieteni de atunci încoaice (*ever since*). 27. Îl văd des. 28. Sue a dat un mare număr de concerte reușite în țară și în străinătate.

21.9. 'twenti 'wan 'nain

DICTIONARY

'su: iz 'kʌtɪŋ səm 'rəʊzɪz ənd 'aɪərɪs iz ə'reɪndʒɪŋ ðəm ɪn ə 'wɪkə 'bɑ:skɪt full stop 'ðəʊz 'rəʊzɪz a: fə mo 'ni:kə full stop an 'drei ənd mo 'ni:kə ə 'li:vɪŋ fə ru 'meɪnʒə tə 'mɒrəʊ full stop ðeɪ hæv ɪn 'vaɪtɪd ðeə 'frendz tu ə 'fəʊwəl 'pɑ:ti full stop; a new paragraph 'maɪk hæz 'dʒʌst 'kʌm 'həʊm frəm ði 'eəpɔ:t full stop hɪ 'dɪdnt 'let hɪmself 'ɪn bɪ'kɔz hɪ 'kʊdnt 'faɪnd hɪz 'lætʃ 'ki: full stop hɪ 'θɪŋks hɪ hæz 'lɒst ɪt comma bət 'nəʊ comma hɪ 'hæznt full stop ɪt məst 'bi: ɪn hɪz 'ʌðə 'sju:t full stop; a new paragraph 'dʒef ən 'dʒeri hæv 'ɡɒn tə 'fetʃ 'mɪs 'kɔ:rə full stop 'wɒz ɪt 'di:snt əv ðəm question mark 'maɪk 'θɪŋks ɪt 'wɒz comma bət 'aɪərɪs 'nəʊz 'betə colon 'ji: 'θɪŋks ðeɪ ər 'ʌp tə 'sʌmθɪŋ full stop; a new paragraph no 'ni:kə iz (r-ul intrus) 'pregnənt full stop 'hæz bɪ'n 'pregnənt fə ðə 'la:st 'fju: 'mʌnθs comma ənd 'maɪk 'nevə 'nəʊtɪst ə 'θɪŋ full stop hɪz 'nevə bɪ'n 'ɡʊd ət 'nəʊtɪsɪŋ 'θɪŋz ə'baut 'ʌðə 'leɪdɪz full stop 'su: 'sez hɪz 'o:lwəz bɪ'n ən aɪ'dɪəl 'hæzbənd full stop.

21.10. 'twenti 'wan 'ten

(a) Dați răspunsuri lungi și scurte la întrebările de mai jos:

1. Have they seen a lot of each other?
2. Has Miss Cora often invited them to her tea parties?
3. Are Sue and Iris in the house?
4. Have Sue's roses come on beautifully this year?
5. Aren't the roses gorgeous?
6. Has Monica also invited Miss Cora?
7. Will Mike be back in time for the party?
8. Can't Iris hear the bell?
9. Does Mike always let himself in?
10. Has Sue dressed up for the party?
11. Are Andrei and Monica leaving tomorrow?
12. Have they been in England for three years?
13. Is Monica going to have a baby?
14. Has Mike always been an ideal husband?
15. Have they been talking for a quarter of an hour uninterruptedly?

(b) Dați răspunsuri scurte la întrebările de mai jos:

1. Is Iris now five or seven?
2. Have two years elapsed or have three years elapsed since "the invention"?
3. Is Sue cutting the roses or is Iris cutting them?
4. Are there ten or eleven of them?
5. Has Monica also asked Miss Cora or has she not?

6. Do airplanes always arrive on time or do they not?
7. Did Mike land an hour ago or twenty-five minutes ago?
8. Did Mike let himself in or did Iris open the door for him?
9. Are Jeff and Jerry at home or have they gone to fetch Miss Cora?
10. Are Andrei and Monica flying back to Romania tomorrow or the day after tomorrow?
11. Has Mike always been a bad husband or has he always been an ideal husband?

(c) *Răspundeți la următoarele întrebări:*

1. How many years have elapsed since "the invention"?
2. How old are Jeff and Jerry now?
3. Who has flown to more countries?
4. What flowers is Sue cutting?
5. Who is arranging them in a wicker basket?
6. Who else has Monica invited to the party?
7. When did Mike land?
8. What has Mike lost?
9. Whose head was swimming after four hours of Wagner?
10. Why did Mike forget about the key?
11. When are Andrei and Monica leaving?
12. How long have they been in England?
13. Who is going to have a baby?
14. How long have the hosts been waiting for the guests?

(d) *Întrebați în limba engleză*

1. a. dacă Iris are acum șapte ani.
b. câți ani are Iris acum.
2. a. dacă Sue a dat un mare număr de concerte.
b. cine a dat un mare număr de concerte.
3. a. dacă Sue taie trandafiri sau crini (*lilies* 'liliz).
b. ce flori taie Sue.
4. a. dacă au trecut doi ani de la "invenție".
b. câți ani au trecut de la "invenție".
5. a. dacă Monica a invitat-o și pe Miss Cora.
b. pe cine altcineva a (mai) invitat Monica.
6. a. dacă avionul lui Mike a aterizat.
b. când a aterizat avionul lui Mike.
7. a. dacă Mike și-a deschis singur.
b. de ce nu și-a deschis Mike singur.
8. a. dacă Mike și-a pierdut cheia de la intrare.
b. ce a pierdut Mike.
9. a. dacă Jeff și Jerry s-au dus s-o aducă pe Miss Cora.
b. pe cine s-au dus băieții să aducă.

10. a. dacă Miss Cora poate trece drumul singură.
b. de ce nu poate Miss Cora să treacă drumul singură.
11. a. dacă băieții pun la cale o boroboacă.
b. ce pun băieții la cale.
12. a. dacă Sue s-a gătit pentru petrecere.
b. pentru ce s-a gătit Sue.
13. a. Dacă Sue arată drăguță.
b. cum arată Sue.
14. a. dacă Andrei și Monica sînt în Anglia de doi ani.
b. de cînd sînt ei în Anglia.
15. a. dacă Sue și Mike vorbesc de un sfert de oră fără întrerupere.
b. de cînd vorbesc Sue și Mike fără întrerupere.
16. a. dacă gazdele își așteaptă oaspeții de zece minute.
b. pe cine așteaptă ei de zece minute.

21.11. 'twenti 'wan i 'levn

SPELLING

Scrieți cuvintele de mai jos în ortografia curentă:

'es 'ju: 'dabl'si: 'i: 'dabl'es 'ef 'ju: 'el — 'ei 'dabl'a: 'ei 'en 'dʒi:
'ai 'en 'dʒi: — 'el 'ei 'en 'di: 'i: 'di: — 'el 'ei 'ti: 'si: 'eitʃ 'haifn 'kei
'i: 'wai — 'em 'ju: 'ef 'ti: 'ai — 'i: 'el 'ei 'pi: 'es 'i: 'di: — 'kæpitl 'pi:
'ei 'a: 'es 'ai 'ef 'ei 'el — 'es 'dablju: 'ai 'dabl'em 'ai 'en 'dʒi: — 'dʒi:
'əu 'a: 'dʒi: 'i: 'əu 'ju: 'es — 'si: 'əu 'en 'es 'ai 'di: 'i: 'a: 'ei 'ti: 'i: —
'ei 'dabl'el — 'ei 'el 'dablju: 'ei 'wai 'es — 'ei 'el 'a: 'i: 'ei 'di: 'wai —
'dablju: 'əu 'a: 'es 'eitʃ 'ai 'dabl'pi: 'i: 'di: — 'pi: 'a: 'i: 'dʒi: 'en 'ei
'en 'ti: — 'pi: 'ju: 'en 'si: 'ti: 'ju: 'ei 'el 'ai 'ti: 'wai — 'si: 'əu 'en 'es
'pi: 'ai 'si: 'ju: 'əu 'ju: 'es 'el 'wai — 'ef 'ei 'a: 'i: 'dablju: 'i: 'dabl
'el — 'ei 'bi: 'a: 'əu 'ei 'di: — 'di: 'i: 'si: 'i: 'en 'ti: — 'a: 'i: 'es 'i:
'ei 'a: 'si: 'eitʃ — 'en 'əu 'ti: 'ai 'si: 'i: 'di: — 'pi: 'a: 'əu 'pi: 'əu 'es 'ai
'ti: 'ai 'əu 'en.

PROVERBS

Good and quickly seldom meet.
Hares may pull dead lions by the beard.
Haste makes waste.
Last but not least.
Let sleeping dogs lie.
Early to bed and early to rise
makes a man healthy, wealthy and wise.
A cat has nine lives.



hare heə iepure
to pull pul a trage
lion laɪən leu
beard biəd barbă
haste heɪst grabă

waste weɪst irosire, pierdere
to rise raɪz a se scula
healthy 'helθi sănătos
wealthy 'welθi bogat
lives laɪvz vieți

QUOTATIONS



SHAKESPEARE

Romeo: Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.

candle 'kændl luminare
to burn out 'bɜ:n 'aut a arde (pînă
la capăt)
jocund 'dʒɒkənd sau 'dʒəukənd
vesel, voios, zgłobiu

tiptoe 'tiptəu în virful picioarelor
misty 'misti încețoșat; (aici) învă-
luit în aburi
top top virf

Romeo and Juliet
III. v. 9.

Iago: Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed.

Iago i'a:gəu
in — (aici) la
dear my lord — my dear lord —
stăpine drag
immediate i'mi:djet nemijlocit;
(aici) de netăgăduit
jewel 'dʒu:əl giuvaer
soul səul suflet
who — cel care

to steal sti:l stole stəul stolen
'stəulən a fura
purse pɜ:s pungă
trash træʃ fleac, lucru de nimic
'tis — it is
'twas — it was
slave sleiv sclav
thousands — mii (de oameni/
persoane)

he that — cel care
to filch filtʃ a fura, a șterpeli
to rob rob a jefui
that which — ceea ce

to enrich in'ritʃ a îmbogăți
not enriches him — (azi) does not
enrich him
Othello III. iii. 155.

Clarence: Lord, Lord! methought, what pain it was to drown!
What dreadful noise of water in mine ears!
What ugly sights of death within mine eyes!
Methought I saw a thousand fearful wrecks;
Ten thousand men that fishes gnaw'd upon;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scatter'd in the bottom of the sea:
Some lay in dead men's skulls; and, in those holes
Where eyes did once inhabit, there were crept,
As 'twere in scorn of eyes, reflecting gems,
Which woo'd the slimy bottom of the deep,
And mock'd the dead bones that lay scatter'd by.

Clarence 'klærəns
Lord! lo:d Doamne!
methought mi'θɔ:t mi se părea;
(mă) gîndeam — la prezent
methinks mi'θɪŋks — socot, cred,
îmi pare (forme unice)
to drown draun a se îneca
dreadful 'dredful îngrozitor
mine (folosit pe atunci înainte de
o vocală) — my
ugly 'agli urît
death deθ moarte
within wi'ðin în
fearful 'fiəful înspăimîntător
wreck rek epavă
to gnaw no: a mușca, a roade;
that fishes gnaw'd upon ə'pɒn
— din care mușcau peștii
wedge wedʒ pană; ic; (aici) lingou
anchor 'æŋkə ancoră
heap hi:p grămadă, morman
inestimable in'estiməbl neprețuit
unvalued 'ʌn'vælju:d neprețuit
to scatter 'skæte a împrăstia
bottom 'bɒtəm (stră)fund

skull skʌl craniu, țeastă
hole həul gaură; găvan
did once inhabit in'hæbɪt (azi)
once inhabited — au locuit / să-
lășluit cîndva
to creep kri:p crept, crept krept
a se strecura, a se furișă
there were crept — (azi) there had
crept — se strecuraseră/furișă-
seră
as 'twere — as it were — (aici) parcă
scorn sko:n dispreț
reflecting ri'flekʃɪŋ strălucitor, scli-
pitor
gem dʒem nestemată
to woo wu: a curta; (aici) a arunca
ocheade
slimy 'slaimi mîlos; vîscos
the deep di:p adîncul; marea
to mock mok a-și bate joc de, a-și
ride de
bone bæun os
by bai primprejur

Richard III I. iv. 21.

OSCAR WILDE (1854—1900)

'oskə 'waild

There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.

moral 'morəl morəl

immoral i'morəl imorəl

The Picture of Dorian Gray
(Preface)

ðə 'piktʃər əv 'dɔːriən 'grei
(prefis prefaʃə)

* * *

The only way to get rid of a temptation is to yield to it.

way wei cale

temptation temp'teɪʃən tentaʃie,
ispitā

to get rid of — a scăpa de

to yield ji:ld a ceda

Ibid.

* * *

I can resist everything except temptation.

to resist ri'zist a rezista (la)

everything — toate; orice

Lady Windermere's Fan

'leidi 'windəmiəz fən

Evantaiul lady-ei Windermere

* * *

There is no sin except stupidity.

sin sin păcat

stupidity stju:'piditi prostie

except ik'sept afară de

The Critic as Artist

ðə 'kritik əz 'a:tist

* * *

[Definition of a cynic defi'nɪʃn əv ə 'sɪnik]

A man who knows the price of everything, and the value of nothing.

price prais preʃ

value 'vælju: valoare

Lady Windermere's Fan

* * *

I have nothing to declare except my genius.

to declare di'kleə a declara

genius 'dʒi:njəs' geniū

(At New York Customs House)

customs house 'kastəmz 'haus vămă

JOKES



"Every time I get drunk," Sam confided in his friend, "I see hundreds of green hairy worms in my dreams."

"Have you seen a doctor?" asked his friend anxiously.

"Nope... only green hairy worms."

every time — de fiecare dată (cînd)

hairy 'heəri păros

to get drunk drʌŋk a se îmbăta

worm wɔ:m vierme

to confide (in) kən'faɪd a se des-

anxiously 'æŋkʃəsli îngrijorat

tăinui

nope nəup. — no

* * *

"It's my wife, doctor," said the little man. "She has this complex about somebody stealing her clothes."

"How do you arrive to this conclusion?" asked the psychiatrist.

"Well, she's even hired a chap to guard them. I found him in the wardrobe when I got home last night."

It's my wife — E vorba de soția

she's — she has

mea

to hire haɪə a angaja

complex 'kompleks complex

chap tʃæp tip, individ

clothes kləʊðz haine

to guard ga:d a păzi

conclusion kən'klu:ʒn concluzie

wardrobe 'wɔ:drəʊb garderob

psychiatrist saɪ'kaɪətrɪst psihiatru

to get home — a ajunge acasă

* * *

"My doctor insisted that I came to see you," the patient told the psychiatrist. "Goodness knows why— I'm happily married, secure in my job, lots of friends, no worries—"

"Hmmm," said the psychiatrist, reaching for his notebook. "And how long have you been like this?"

that I came — să vin

job dʒɒb slujbă

Goodness knows why — Dumnezeu

worries 'wʌrɪz griji

știe de ce

to reach for ri:tʃ a se întinde după,

secure si'kjuə sigur, în siguranță

a întinde mîna să ia

notebook 'nəutbuk caiet de însem-
nări

how long have you been like this?
— de când ești așa?

* * *

"The appointment was for 10 a.m.," said the psychiatrist, "and you've only just arrived now at 12.30. Why are you so late?"

"The trouble is," said the patient, "that ever since I've been a centipede it takes me such a long time to get my boots on, boots on, boots on..."

appointment ə'pointmənt progra-
mare

trouble 'trabl necaz, bucluc

ever since I've been — de când sint

centipede 'sentipi:d miriapod
to get on — (aici) a încălța
boots bu:ts ghete; cizme

* * *

The drunk staggered into the bar with a live lobster under his arm. The barman served him very politely.

"Thash what I like to see," said the drunk, "a li'l courtesy. Jus' for that, you can have my lobster."

"Thank you very much indeed," said the barman. "I'll take him home for dinner."

"No," said the drunk. "He's had his dinner. Take him to a show."

to stagger into 'stægər intu a intra
împieticindu-se în

courtesy 'kə:tisi amabilitate, curte-
nie

live laiv viu

lobster 'lobstə homar

thash ðæʃ — that's

a li'l ə lil — a little

jus' dʒʌs — just — tocmai

you can have — îți dăruiesc

he'sh hi:ʃ — he's (he has)

take him — du-l

* * *

"Darling, we've been married exactly a month today, so I've bought you a beautiful surprise," said Sally to George.

"How thoughtful of you," replied George. "I can't wait to see it."

"Just a minute then, and I'll put it on."

we've been married — sîntem căsă-
toriți

to buy bai bought, bought bo:t a
cumpăra

surprise sə'praiz surpriză

Sally 'sæli
thoughtful 'θo:tfʊl atent

I can't wait to see it — de-abia
aștept să-l / s-o văd

to put on — a îmbrăca

* * *

She: "Now that we are married, I will share all your troubles and sorrows."

He: "But darling, I haven't got any troubles and sorrows."

She: "Well, we've only been married an hour."

to share ʃeə a împărți; a împărtași **sorrows** 'sorəuz amărăciuni, dureri

* * *

"Did you hear that Miss Kilham, the old maid, found a man under her bed the other night?"

"Did she scream?"

"No, he did."

Kilham 'kiləm (joc de cuvinte): **old maid** meid domnișoară/fată
kill'em (kill them) (echiv.) bătrînă
to scream skri:m a țipa

* * *

Voice on telephone: "Please come at once, doctor. My little boy has swallowed a razor blade!"

Doctor: "Don't panic — I'm on my way. But what have you done so far?"

Voice: "I've used my electric razor."

to swallow 'swoləu a înghiți **so far** — pînă acum

razor blade 'reizə 'bleid lamă de **to use** ju:z a folosi

ras **electric razor** i'lektrik 'reizə aparat
to do du: **did** did **done** dʌn a face **de ras electric**

* * *

Mental Nurse: "There's a man on the telephone who wants to know if any of our patients have escaped recently."

Medical Superintendent: "What does he want to know that for?"

Nurse: "Somebody has run away with his wife!"

mental nurse 'mentl 'nə:s infir- **recently** 'ri:sntli de curînd
mieră de la clinica de psihiatrie **superintendent** sju:prin'tendnt șef

to escape is'keip a evada **to run away** 'rʌn ə'wei a fugi

* * *

Patient: "I've got a pain in my left foot."

Doctor: "Don't worry. It's just old age."

Patient: "In that case, why doesn't my right foot hurt — I've had it just as long."

just dʒʌst doar

I've had it just as long — Îl am de
exact tot atîta vreme

* * *

"My mother-in-law has disappeared from home."

"Have you given her description to the police?"

"No... they'd never believe me."

to disappear disə'piə a dispărea
description dis'kripʃən descriere

they'd never believe me — nu m-ar
crede

* * *

My mother-in-law is a woman of rare gifts... she hasn't given anyone
a present in twenty-five years.

rare reə rar
gift gift dar; talent

present 'preznt cadou

* * *

"Waiter! There's a dead fly in my soup!"
"We've run out of DDT in the kitchen, sir, and Chef's taken to drown-
ing them."

to run out of — a termina, a rămîne chef [ʃef bucătarul şef
fără to take to — a se apuca
DDT 'di: 'di: 'ti:

* * *

"Waiter! There's a BEETLE in my soup!"
"I'm terribly sorry, sir, we've run out of flies."
beetle 'bi:tl gîndac

LIMERICKS

There once was an Ichthyosaurus
Who lived when the earth was all porous;
When he first heard his name,
He fainted with shame,
And departed long ages before us.

Ichthyosaurus ikθiə'so:rəs
the earth ði 'ə:θ pămîntul
porous 'po:rəs poros
first fə:st (aici) prima dată
shame ʃeim ruşine

he fainted with shame — a leşinat
de ruşine
departed di'pa:tɪd a plecat, (aici) a
murit, s-a stins
ages 'eidʒɪz veacuri, ere

There was an old man of Peru
Who dreamt he was eating his shoe.
He awoke in the night
With a terrible fright
And found it was perfectly true.

Peru pə'ru:
dreamt dremt a visat

to dream dri:m dreamt, dreamt sau
dreamed, dreamed dri:md — a
visa

awoke ə'wəuk s-a trezit

to awake ə'weik awoke ə'wəuk
awaked ə'weɪkd a se trezi

fright fraɪt spaimă
found faʊnd a constatat
to find faɪnd found, found — a
găsi; a constata

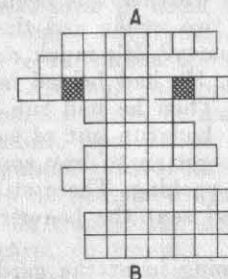
A cat in despondency sighed
And resolved to commit suicide;
She passed under the wheels
Of eight automobiles,
And after the ninth one she died.

despondency dis'pɒndənsi deprima-
re, desperare
in despondency — deprimat, des-
perat
to sigh sai a ofta
to resolve ri'zɒlv a se hotări
to commit suicide kə'mɪt 'sju:saɪd
a se sinucide

wheel wi:l roată
automobile 'ɔ:təməbi:l (amer.) au-
tomobil
the ninth one ðə 'naɪnθ wən cel
de-al noulea, cea de-a noua (ştiut
fiind că pisica are nouă vieţi)

CROSSWORD PUZZLE

A — B: SENTIMENTE



a diviniza
a adora
a-i fi drag
a urî
a-i plăcea
a admira
a iubi
a îndrăgi
a detesta
a-i displăcea

Pentru cuvintele neîntîlnite în cursul lecţiilor, consultaţi "Vocabular român-
englez" din Vol. 4.



CHAPTER TWENTY-TWO
'tʃæptə 'twenti 'tu:



THE GARDEN PARTY

1. It was ten past six and the guests had not arrived yet. By six o'clock Monica had finished her preparations for the farewell party: she had made the sandwiches, cut the chocolate cake, boiled the kettle for tea or coffee, and laid everything on the table in the garden. For it was to be a garden party, you know. The weather was beautiful. It had continued to be beautiful for the last two weeks and there were no signs of rain. So why not have a garden party? It's much more fun.
2. Andrei had been of great help to her. He had helped her carry the table and the chairs into the garden. Then he had run quickly to the grocer's to buy some sugar. They had run out of sugar the day before and Monica had completely forgotten to buy some. And before that he had helped her to do the packing. There still was a lot of luggage to carry, although they had sent the heavier things, mostly books, by railway.
3. And the guests? There they were, coming in at the garden gate one by one. First Iris, running into the house with a basketful of roses in her hand, followed at some distance by Sue. Then Mike, who was bringing up the rear. They were met in the hall by Andrei and Monica. They shook hands and exchanged greetings and smiles. Monica



CAPITOLUL 22



GARDEN PARTY

1. Era șase și zece și musafirii nu sosiseră încă. Pînă la ora șase Monica terminase pregătirile pentru petrecerea de adio: făcuse sandvișurile, tăiasă tortul de ciocolată, fierse apa pentru ceai sau cafea și pusese totul pe masa din grădină. Căci avea să fie un *garden party*, știți. Vremea era frumoasă. Se menținea frumoasă de două săptămîni și nu erau semne de ploaie. Așa că de ce să nu dai un *garden party*? Are mult mai mult haz.
2. Andrei îi fusese de mare ajutor. O ajutase să ducă masa și scaunele în grădină. Apoi dăduse fuga pînă la băcănie să cumpere niște zahăr. Terminaseră zahărul în ajun și Monica uitase cu totul să cumpere. Și înainte de aceasta o ajutase să facă bagajele. Mai aveau încă mult bagaj de transportat, deși trimisese lucrurile mai grele, în majoritate cărți, cu trenul.
3. Și musafirii? Iată-i intrînd pe poarta grădinii unul cîte unul. Mai întîi Iris, intrînd în casă alergînd, cu un coș cu trandafiri în mînă, urmată la oarecare distanță de Sue. Apoi Mike, care încheia coloana. Au fost întîmpinați în vestibul de Andrei și Monica. Și-au dat mîna și au schimbat politețuri și zîmbete. Monica le-a mulțumit lui Sue și

thanked Sue and Iris for the flowers. She said she had never seen such beautiful roses in all her life.

Iris looked up at Monica. It was obvious that Iris had been crying, for her eyes were red.

4. "Iris, have you been crying?" Monica asked.

Iris admitted that she had been crying. There still were tears in her eyes.

"Why?" Monica asked anxiously.

"Because you are leaving and I shan't see you again," Iris whimpered.

"Oh yes, you will, Iris."

"How? And when? I shall miss you, Monica."

"I shall miss you too, Iris. Well, let's all go out into the garden, and I'll tell you how and when."

Monica and Sue looked at each other knowingly. They had already talked the matter over.

* * *

5. They all went out into the garden and sat down on chairs round the table. They had been sitting for a couple of minutes, talking about one thing and another, when Andrei suddenly asked,

"Well, what about Jeff and Jerry? They were supposed to come too."

Mike told him that the boys had gone to fetch Miss Cora.

"That reminds me," said Sue. "The other day Jeff and Jerry asked me to let them cut a reproduction of the aurochs' head stamp from a philatelic review. A very good reproduction too. It looked perfectly genuine. They said it was for Miss Cora. They said that as a young girl she had been a passionate stamp collector. She had always longed to have an aurochs' head in her collection, even if it was only a reproduction, they said. Of course I let them cut it out. And while they were doing it they kept whispering to each other and giggling. Funny, isn't it?"

6. "What makes you think that?" Monica asked.

"What's funny?" said Mike who hadn't been listening.

"O Mike, you haven't been listening. Jeff and Jerry cut out the aurochs' head from the philatelic review—"

Mike started.

"The philatelic review?" he cried. "Which review?"

"Now Mike, you startled me. Yes, the one with the aurochs' head in it."

"But Sue, it wasn't ours!"

"Sorry, darling, I didn't know it wasn't ours. Whose was it?"

lui Iris pentru flori. Zicea că de când e nu a mai văzut asemenea trandafiri frumoși.

Iris și-a ridicat ochii spre Monica. Era limpede că Iris plînsese, fiindcă avea ochii roșii.

4. — Iris, ai plîns? a întrebat Monica.

Iris a recunoscut că plînsese. Mai avea încă lacrimi în ochi.

— De ce? a întrebat Monica îngrijorată.

— Fiindcă pleci și n-am să te mai văd, scînci Iris.

— Ba da, ai să mă mai vezi, Iris.

— Cum? Și cînd? Are să-mi fie dor de tine, Monica.

— Și mie are să-mi fie dor de tine, Iris. Ei, hai să ieșim în grădină, și am să-ți spun cum și cînd.

Monica și Sue s-au privit cu înțeles. Discutaseră despre această chestiune.

* * *

5. Au ieșit cu toții în grădină și s-au așezat pe scaune în jurul mesei. Ședeau de cîteva minute, discutînd de una, de alta, cînd Andrei întreabă deodată:

— Dar ce e cu Jeff și Jerry? Era vorba să vină și ei.

Mike îi spuse că băieții se duseseră s-o aducă pe Miss Cora.

— Mi-am adus aminte de ceva, spuse Sue. Deunăzi Jeff și Jerry m-au rugat să-i las să decupeze o reproducere a mărcii cu cap de bour dintr-o revistă filatelică. Și era o reproducere foarte bună. Arăta perfect autentică. Ziceau că este pentru Miss Cora. Ziceau că în tinerețe fusese o pasionată colecționară de timbre. Totdeauna își dorise să aibă un cap de bour în colecție, chiar dacă era doar o reproducere, au zis. Bineînțeles că i-am lăsat s-o decupeze. Și în timp ce se ocupau cu aceasta, tot șopteau între ei și chicoteau. Ciudat, nu?

6. — Ce te face să crezi asta? întreabă Monica.

— Ce e ciudat? întreabă Mike, care nu fusese atent.

— Vai, Mike, n-ai fost atent. Jeff și Jerry au decupat capul de bour din revista filatelică...

Mike tresări.

— Din revista filatelică? strigă el. Care revistă?

— Vai, Mike, m-ai speriat. Da, din cea cu capul de bour în ea.

— Dar, Sue, nu era a noastră.

— Îmi pare rău, scumpule, nu știam că nu era a noastră. A cui era?

"I was lent it."

"By whom?"

"Now let me remember— by a friend of mine— by a friend of ours— by some friends of ours—"

Then his face lit up. Then he smirked.

"—by Monica and Andrei."

7. Monica and Andrei laughed. They had known all the time that it was their review, but they had kept silent, just for the fun of it.

"It's all right, Mike. It's all right, Sue," Andrei reassured them. "We have another copy back at home."

"Oh, thank you, Andrei. Thank you, Monica. This is a relief," Sue said.

"How and when?" asked Iris, who had been fretting for the last five minutes.

"How and when what?" Mike asked. "What are you talking about, Iris? Your question is perfectly irrelevant."

"No, Mike," said Sue, "Iris knows what she is talking about. Now listen everybody. Monica and I have been talking the matter over. We, that is we, the Lees, are going to spend our summer holiday in Romania with Monica and Andrei—"

8. "And me—" Iris cried.

"And you, and Jeff and Jerry of course," Sue said.

"Do you mean to say that the two of you have been talking the matter over behind my back?" Mike pretended to be angry.

"But Mike—" Sue said.

"It's all right, darling," Mike said. "I find it's an excellent idea. In fact, I was going to suggest it myself. Now let's get down to details—" Iris raised her head.

"There are Miss Cora and Jeff and Jerry," she said.

"Yes," Sue said, as she rose from her chair. "Look, Jeff and Jerry are almost carrying her between them."

They all rose from their chairs.

"Good gracious!" said Mike. "How haggard she looks. Miss Cora looks haggard, I tell you."

Miss Cora did look haggard as she staggered forward, held by Jeff and Jerry on either side.

— Mi-a fost împrumutată.

— De cine?

— Stai să-mi aduc aminte... de un prieten de-al meu ... de un prieten de-al nostru ... de niște prieteni de-ai noștri...

Apoi se luminează la față. Apoi zîmbi.

— ... de Monica și Andrei.

7. Monica și Andrei începură să rîdă. Știau tot timpul că era vorba de revista lor, dar tăcuseră, așa, de haz.

— Nu face nimic, Mike. Nu face nimic, Sue, îi liniști Andrei. Mai avem un exemplar în țară.

— Vai, mulțumesc, Andrei. Mulțumesc, Monica. Este într-adevăr o ușurare, spuse Sue.

— Cum și cînd? întrebă Iris, care de cinci minute se tot foia.

— Cum și cînd ce? întrebă Mike. Ce tot spui, Iris? Întrebarea ta e complet anapoda.

— Nu, Mike, spuse Sue, Iris știe ce vorbește. Acum fiți atenți cu toții. Monica și cu mine am discutat chestiunea. Noi, adică noi familia Lee, ne vom petrece concediul de vară în România cu Monica și cu Andrei ...

8. — Și cu mine ... strigă Iris.

— Și cu tine, și cu Jeff și Jerry, bineînțeles, zise Sue.

— Vrei să spui că voi amîndouă ați discutat chestiunea în spatele meu? se prefăcu Mike a fi supărat.

— Dar Mike ... spuse Sue.

— E în ordine, scumpo, spuse Mike. Cred că este o idee excelentă. De fapt, voiam și eu să propun asta. Și acum să trecem la amănunte ... Iris își ridică privirile.

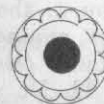
— Uite-o pe Miss Cora cu Jeff și Jerry, zise ea.

— Da, zise Sue ridicîndu-se de pe scaun. Uitați-vă, Jeff și Jerry aproape că o cară între ei.

Se ridicară cu toții de pe scaune.

— Doamne sfinte! făcu Mike. Ce față răvășită are. Miss Cora are fața răvășită, vă spun.

Fața lui Miss Cora chiar arăta a fi răvășită așa cum înainta împleticindu-se, susținută de o parte și de alta de către Jeff și Jerry.





EXERCISES

22.1. 'twenti 'tu: 'wan

(a) Adăugați întrebări disjunctive (**nu-i așa?**) la următoarele propoziții:

1. He left his umbrella at home, ...? 2. You haven't seen him before, ...? 3. She rang the bell twice, ...? 4. You haven't been told, ...? 5. There was no mistake, ...? 6. He was given to understand, ...? 7. I haven't been driving too fast, ...? 8. You don't think it possible, ...? 9. She has never had such fun, ...?

(b) Treceți propozițiile de mai sus la **Past Perfect Tense**, adăugând întrebările disjunctive corespunzătoare.

22.2. 'twenti 'tu: 'tu:

(a) Puneți propozițiile de mai jos în situație de subordonare față de cel puțin una din propozițiile principale: **He said that ... He told me that ... They knew that ... I admitted that ... She understood that ...**, făcând o alegere logică:

1. I am afraid of him. 2. It isn't so late. 3. He has been trying hard. 4. It is my mistake. 5. He has been waiting for us for almost an hour. 6. He knows all about it. 7. Mike has got a new car. 8. Iris has been crying. 9. He did his best. 10. He doesn't think it is possible.

(b) Traduceți în limba română frazele astfel obținute.

22.3. 'twenti 'tu: 'θri:

Alegeți din paranteză verbul potrivit:

1. Mike ... from his chair (*rose, raised*). 2. The cats were (*lying, laying*) under the table. 3. I can't ... his name (*remember, remind*). 4. When I heard the noise I ... (*started, startled*). 5. The sun ... in the East (*rises, raises*). 6. Have you ... the table (*laid, lain*)? 7. You ... me of a friend of mine (*remember, remind*). 8. You ... me (*started, startled*). 9. ... your hand if you know (*rise, raise*). 10. If he is ill why doesn't he ... in bed (*lie, lay*)? 11. Do you ... my daughter (*remember,*

remind)? 12. ... me to tell you something (*remember, remind*). 13. The sun has ... (*risen, raised*). 14. What does this melody 'melodi ... you of (*remember, remind*)? 15. When you meet a lady, ... your hat (*rise, raise*). 16. What made you ... (*start, startle*)? 17. Don't ... there without doing anything (*lie, lay*).

22.4. 'twenti 'tu: 'fo:

Treceți următoarele propoziții la pasiv. Indicați care dintre ele se traduc cu dativul:

Model:

I sent the telegram 'teligrəm yesterday.
The telegram was sent (by me) yesterday.

1. The noise startled them. 2. She gave the boy an apple (2 posibilități). 3. They spend a lot of money on books. 4. They told me to try again. 5. My family met me at the airport. 6. They have forgotten his name. 7. I borrowed this book from the library. 8. He lent me some French books (2 posibilități).

22.5. 'twenti 'tu: 'faiv

Completați spațiile goale cu **who, whose, whom, to whom, which, what**:

(a) 1. ... was that man? — Our new neighbour. 2. ... is his name? 3. ... daughter did he marry? — Mr. Brown's. 4. ... of them do you want? 5. ... happens in Chapter II? 6. ... did you meet at the seaside? 7. ... did you lend my dictionary? 8. ... Johnston is he? — The one who lives in Edinburgh. 9. ... is the capital of Spain? 10. ... car did you drive? — My father's.

(b) 1. ... did you lend my bicycle? 2. For ... did Sue cut eleven roses? 3. To ... of you did he address the letter? 4. In ... did you put the flowers? 5. At ... picture did they look? — Picasso's pi'kæsu(z). 6. By ... were you lent the money? 7. About ... of them were they talking?

(c) Rescrieți propozițiile de mai sus (b), așezând prepoziția la urmă.

22.6. 'twenti 'tu: 'siks

Formulați întrebări la care propozițiile de mai jos pot constitui răspunsuri. Întrebările se vor referi pe rând la fiecare parte a propoziției. Dați atenție cazurilor în care interogativul se formează cu sau fără **do (does, did)**.

Model:

Sue borrowed a magazine from the library.

Întrebări:

(a) Who borrowed a magazine from the library?

- (b) What did Sue do?
 (c) What did Sue borrow from the library?
 (d) Where did Sue borrow a magazine from?

1. Mr. Brown borrowed Mr. Smith's umbrella. 2. Andrei and Monica sent two of the trunks by railway. 3. Miss Cora came to our house in a taxi. 4. Mike sent a telegram from Rome last night. 5. Sue had talked to Monica about their holiday. 6. Mike brought his friend's tape-recorder ('teip-ri'ko:də magnetofon) for the party.

22.7. 'twenti 'tu: 'sevn

Dați formele principale (trecutul, participiul trecut și participiul nedefinit) ale următoarelor verbe, cu transcrierea lor fonetică:

(a) *neregulate*

1. to lay 2. to spend 3. to hold 4. to lie 5. to buy 6. to mean 7. to send 8. to keep 9. to shake 10. to put 11. to think 12. to drink 13. to bring 14. to hide 15. to tell 16. to wear.

(b) *regulate*

1. to admit 2. to carry 3. to stop 4. to fret 5. to play 6. to fetch 7. to suggest.

22.8. 'twenti 'tu: 'eit

Reconstituiți propozițiile de mai jos, așezând cuvintele în ordinea lor corectă:

1. it, a, party, was, garden, to be. 2. weather, beautiful, the, for, weeks, continued, last, the, two, had. 3. had, day, sugar, out, they, before, run, of, the. 4. to carry, still, a lot, there, luggage, of, was. 5. greetings, exchanged, and, shook, they, hands, and, smiles. 6. never, beautiful, her, she, in, such, life, said, she, seen, had, roses, all. 7. Sue, matter, had, over, Monica, already, and, the, talked. 8. Iris, talking, what, are, about, you? 9. as, Miss Cora, been, a, stamp, said, girl, a, passionate, had, collector, they, that, young. 10. staggered, did, Miss Cora, as, forward, haggard, she, look.

22.9. 'twenti 'tu: 'nain

Traduceți în limba engleză:

(a) Monica și Andrei urmau să se întoarcă în România a doua zi. Făcuseră bagajele și trimisese răzvririle mai grele, în cea mai mare parte cărți, cu trenul.

Era ora șase și zece după amiază. Până la ora șase, când oaspeții urmau să sosească, Monica pregătise totul pentru reuniunea de adio. Andrei îi fusese de mare ajutor.

Când în sfârșit au sosit musafirii, gazdele au văzut (*found*) că Jeff, Jerry și Miss Cora nu erau printre ei. Jeff și Jerry se duseseră s-o aducă pe Miss Cora.

Iris plînsese. Încă mai avea lacrimi în ochi. Plînsese fiindcă Monica pleca.

Sue și-a amintit deodată că Jeff și Jerry tăiaseră o reproducere a capului de hour dintr-o revistă filatelică. Ziceau că este pentru Miss Cora. Ciudat!

Când Mike a auzit de revista filatelică a tresărit. A strigat atât de tare încît (*that*) a speriat-o pe Sue. Revista nu era a lor. Le fusese împrumutată.

Apoi au vorbit de una, de alta. Mike și Sue împreună cu copiii aveau de gînd să-și petreacă vacanța de vară în România. Monica și Sue discutaseră deja chestiunea. Tocmai cînd voiau să treacă la amănunte, au apărut Miss Cora și cei doi băieți. Miss Cora avea o privire rătăcită. De-abia putea merge. Era susținută de o parte și de alta de Jeff și Jerry.

(b) 1. Credeam că avem destul timp. 2. Nu știam că-ți plac copiii. 3. Am înțeles că nu puteți veni la timp. 4. M-a asigurat (*to assure* ə'sʊə) că nu s-a întîmplat nimic. 5. Am citit toate (*all of*) piesele lui Shakespeare. 6. Mi-a spus că a citit toate piesele lui Shakespeare. 7. Îl cunosc din primăvara trecută. — Știam că îl cunoști din primăvara trecută. 8. Am rămas fără chibrituri. 9. Nu știam că am rămas fără chibrituri. 10. E cam frig, deși este primăvară. 11. Dacă bagajele sînt prea grele, trimite-le pe calea ferată. 12. Luați (cîte) o lingură de doctorie după fiecare masă. 13. I-am trimis (ei) un coș cu flori. 14. Ai plîns! 15. Am întrebato de ce a plîns. 16. Are să-ți fie dor de mine? 17. Era evident că nu aveau nimic să-și spună. 18. Discutaserăm deja chestiunea. 19. A mărturisit (*to confess* kən'fes) că nu-și amintește de el. 20. Jeff și Jerry, nu uitați [aduceți-vă aminte] să vă spălați pe dinți. 21. Adu-mi aminte să te întreb ceva. 22. De cine îți amintește bufnița (*owl* aul) asta? 23. Mi-am dat seama (*to realize* 'riəlaiz) că se prefăce numai că e supărat. 24. Are o colecție de timbre, și încă una foarte interesantă. 25. Ce te-a făcut să spui asta (*that*)? 26. De ce nu-l lași să vină cu mine? 27. N-o face să plîngă! 28. Ce l-a făcut să tresară? 29. Care dintre ele este a noastră? 30. Pentru cine ai adus scaunul? 31. Care (*neselectiv*) este răspunsul dv.? 32. Care (*selectiv*: dintre aceste răspunsuri) este al dv.? 33. Remarca (*remark* ri'ma:k) dv. nu este la obiect (este ne-la-obiect). 34. Nu cunosc mulți oameni [multă lume] (*people* pi:pl) în acest oraș.

22.10. 'twenti 'tu: 'ten

DICTATION

wen ju' ər ə'baʊt tu ri'te:n 'həʊm a:ftər ə 'lɒʃ comma 'lɒʃ 'taɪm
ðə're 'səʊ 'meni 'θɪŋz tə 'du: full stop ju' 'hæv tə 'seɪ 'ɡʊd 'baɪ tu 'səʊ
'meni 'pi:pl comma 'ju' 'hæv tə 'du: ðə 'pækɪŋ dash ənd ju' 'faɪnd ðət
ðə're 'səʊ 'meni 'θɪŋz tə 'pæk ənd dash 'la:st bət 'nɒt 'li:st dash ju' 'hæv
tə 'ɡɪv ə 'feəwel 'pa:ti full stop if ju' 'flaɪ 'bæk 'həʊm ju' 'ka:nt 'teɪk
'evrɪθɪŋ wɪð ju' ɒn ðə 'pleɪn semi-colon ju' mæs 'send 'məʊst əv jɔ' 'læɡɪdʒ
comma 'o:l ðə 'hevi 'θɪŋz əv 'ko:s comma baɪ 'reɪlweɪ full stop; a new
paragraph mo'nɪkər ənd ən'dreɪ wə 'ɡɪvɪŋ ə 'feəwel 'pa:ti dash ə 'ɡa:dn
'pa:ti it wəz tə 'bi: dash tə 'wɪtʃ ðeɪ həd ɪn 'vaɪtɪd ðeə 'frendz ənd 'neɪbəz
full stop ðə 'ɡests dɪd 'nɒt ə'raɪv 'o:l et ðə 'seɪm 'taɪm full stop wɪ-
'nəʊ 'waɪ 'dʒef ən 'dʒeri həd 'nɒt ə'raɪvd 'jet colon ðeɪ həd 'ɡɒn tə
'fetʃ 'mɪs 'ko:rə full stop bət wɪ 'dəʊnt 'nəʊ 'jet 'waɪ 'mɪs 'ko:rə 'lʊkt
'səʊ 'hæɡəd wen 'ʃɪ 'keɪm ɪn et ðə 'geɪt ənd 'waɪ 'ʃɪ 'hæd tə bɪ 'held
baɪ 'dʒef ən 'dʒeri ɒn 'aɪðə 'saɪd full stop 'wel comma 'weɪt ɒntɪl 'nekst
'lesn ənd ju' wɪl 'si: full stop.

22.11. 'twenti 'tu: i'levn

(a) *Dați răspunsuri lungi și scurte la întrebările de mai jos:*

1. Hadn't Monica finished her preparations by six o'clock?
2. Was the weather beautiful?
3. Were there any signs of rain?
4. Had Andrei helped Monica to do the packing?
5. Did the hosts and the guests shake hands?
6. Had Iris been crying?
7. Will Iris miss Monica?
8. Were Jeff and Jerry supposed to come too?
9. Didn't the reproduction of the aurochs' head look genuine?
10. Was the philatelic review Mike's?
11. Was Iris's question relevant?
12. Are the Lees going to spend their summer holiday in Romania?
13. Did Jeff and Jerry and Miss Cora come at last?
14. Did Miss Cora look haggard?

(b) *Dați răspunsuri scurte la întrebările de mai jos:*

1. Were Monica and Andrei giving a welcome party or a farewell party?
2. Was the weather beautiful or bad?
3. Had Andrei helped Monica or had Miss Cora helped her?

4. Did the guests arrive at six o'clock or after six?
5. Was Mike bringing up the rear or was Iris?
6. Had Iris been crying or had Sue?
7. Did they sit down on chairs or in armchairs?
8. Did the philatelic review belong to Mike or to Andrei?
9. Were the Lees going to spend their summer holiday in Romania or in France?
10. Did Miss Cora look happy or did she look haggard?

(c) *Răspundeți la următoarele întrebări:*

1. By what time had Monica finished her preparations?
2. What was the weather like?
3. Who had helped Monica with the packing?
4. What things had they sent by railway?
5. Who were the roses for?
6. How many roses were there in the basket?
7. Who were the guests met by?
8. Why had Iris been crying?
9. When were Andrei and Monica leaving?
10. Who had always longed to have an aurochs' head in her collection?
11. Whose philatelic review was it?
12. Where were the Lees going to spend their summer holiday?

(d) *Întrebați în limba engleză*

1. a. dacă era ora șase și zece.
b. ce oră era.
2. a. dacă vremea era frumoasă.
b. cum era vremea.
3. a. dacă Andrei a ajutat-o pe Monica la (with) treabă.
b. cine a ajutat-o pe Monica la treabă.
4. a. dacă Iris plînsese.
b. de ce plînsese Iris.
5. a. dacă lui Iris îi va fi dor de Monica.
b. de cine îi va fi dor lui Iris.
6. a. dacă Monica și Sue s-au privit cu înțeles.
b. cum s-au privit Monica și Sue.
7. a. dacă Miss Cora își dorea să aibă un cap de bour.
b. ce-și dorea Miss Cora să aibă.
8. a. dacă revista filatelică era a lui Mike.
b. a cui era revista filatelică.
9. a. dacă familia Lee avea de gînd să-și petreacă vacanța de vară în România.
b. unde aveau de gînd să-și petreacă vacanța de vară.
10. a. dacă Mike s-a prefăcut că e supărat.

- b. de ce s-a prefăcut Mike că e supărat.
 11. a. dacă Miss Cora zîmbea cînd a venit.
 b. de ce nu zîmbea Miss Cora cînd a venit.

22.12. 'twenti 'tu: 'twelv

SPELLING

Scrieți cuvintele de mai jos în ortografia curentă:

'si: 'əu 'en 'ti: 'ai 'en 'ju: 'i: 'di: — 'ef 'ju: 'en — 'ef 'ju: 'dabl 'en
 'wai — 'ei 'el 'ti: 'eitʃ 'əu 'ju: 'dʒi: 'eitʃ — 'i: 'eks 'si: 'eitʃ 'ei 'en 'dʒi:
 'i: 'di: — 'es 'eitʃ 'dabl 'əu 'kei — 'dabl 'ju: 'eitʃ 'ai 'em 'pi: 'i: 'a: —
 'kei 'en 'əu 'dabl 'ju: 'ai 'en 'dʒi: 'el 'wai — 'a: 'i: 'em 'ai 'en 'di: —
 'a: 'i: 'em 'i: 'em 'bi: 'i: 'a: — 'a: 'i: 'pi: 'a: 'əu 'di: 'ju: 'si: 'ti:
 'ai 'əu 'en — 'dʒi: 'i: 'en 'ju: 'ai 'en 'i: — 'a: 'i: 'vi: 'ai 'i: 'dabl 'ju: —
 'es 'em 'ai 'a: 'kei — 'ai 'dabl 'a: 'i: 'el 'i: 'vi: 'ei 'en 'ti: — 'ei 'en
 'dʒi: 'a: 'wai — 'es 'ju: 'dabl 'dʒi: 'i: 'es 'ti: — 'eitʃ 'ei 'dabl 'dʒi: 'ei 'a:
 'di: — 'es 'ti: 'ei 'dabl 'dʒi: 'i: 'a: 'i: 'di: — 'pi: 'eitʃ 'ai 'el 'ei 'ti: 'i:
 'el 'ai 'si:.

PROVERBS



When the cat is away the mice will play.
 Give a man luck and throw him into the sea.
 When poverty comes in at the door,
 love flies out at the window.
 Many things grow in the garden that were never sown there.
 Choose an author as you choose a friend.
 When angry, count a hundred (and if the other fellow is stronger
 than you, count a thousand).

mouse maus *pl.* mice mais șoarece to fly flai flew flu: flown fləun
 will play — joacă a zbura
 to throw θrəu threw θru: thrown to grow grəu grew gru: grown
 θrəun a arunca grəun a crește
 poverty 'povəti sărăcie

to sow səu sowed səud sown səun count a hundred — numără pînă
 a semăna la o sută
 to choose tʃu:z chose tʃəuz chosen the other fellow 'feləu celălalt
 tʃəuzn a alege (tip / individ)
 author 'o:θə autor

QUOTATIONS

SHAKESPEARE

This royal throne of kings, this scepter'd isle,
 This earth of majesty, this seat of Mars,
 This other Eden, demi-paradise,
 This fortress built by Nature for herself
 Against infection and the hand of war,
 This happy breed of men, this little world,
 This precious stone set in the silver sea,
 Which serves it in the office of a wall
 Or as a moat defensive to a house,
 Against the envy of less happier lands,
 This blessed plot, this earth, this realm, this England.



royal 'roiəl regal, regesc
 throne θrəun tron
 scepter'd — sceptered 'septəd cu
 sceptru
 isle ail insulă
 earth ə:θ pămînt
 majesty 'mædʒisti maiestate
 seat si:t lăcaș; reședință
 Mars ma:z Marte
 Eden 'i:dn Eden
 demi-paradise 'demi'pærədaɪs
 semi-paradis
 fortress 'fo:tris fortăreață
 Nature 'neɪtʃə natură, fire
 infection in'fekʃn molipsire
 precious stone 'preʃəs 'stəun piatră
 prețioasă

breed bri:d rasă, spiță
 set set așezată; (aici) încrustată
 to serve sə:v a sluji, a servi
 office 'ofis oficiu, slujbă
 in the office of — ca, în chip de
 wall wo:l zid
 moat məut sant (de apărare)
 defensive di'fensiv care apără
 envy 'envi invidie, pizmă
 less happier — (azi) less happy
 land lænd țară
 blessed 'blesɪd binecuvîntat
 plot plot ogor
 realm relm regat, împărăție

King Richard II
 II. i. 40

For God's sake let us sit upon the ground
 And tell sad stories of the death of kings:
 How some have been deposed; some slain in war;
 Some haunted by the ghosts they have deposed;

Some poison'd by their wives; some sleeping kill'd;
 All murder'd: for within the hollow crown
 That rounds the mortal temples of a king
 Keeps Death his court and there the antic sits,
 Scoffing his state and grinning at his pomp,
 Allowing him a breath, a little scene,
 To monarchize, be fear'd and kill with looks,
 Infusing him with self and vain conceit,
 As if this flesh which walls about our life
 Were brass impregnable, and humour'd thus
 Comes at the last and with a little pin
 Bores through his castle wall, and farewell king!

for God's sake seik pentru (numele
 lui) Dumnezeu
 ground graund pămînt
 to depose di'pəuz a detrone
 to slay slei slew slu: slain slein
 a ucide
 to haunt ho:nt a bîntui
 ghost gəust stafie, spectru
 to poison 'poizn a otrăvi
 sleeping kill'd — killed sleeping —
 ucişi în somn
 to murder 'mə:də a asasina
 within wi'ðin în
 hollow 'holəu gol, găunos
 crown kraun coroană
 to round raund a înconjura; a
 încinge
 mortal 'mo:tl muritor
 temple 'templ tîmplă
 keeps Death — Death keeps
 court ko:t curte; (aici) divan, sfat
 antic 'æntik bufon, măscărici
 to scoff skof a-şi bate joc de
 state steit (aici) putere, măreţie,
 maiestate
 to grin grin a rînji
 pomp pomp pompă, fast, splendoare
 to allow ə'lau a îngădui, a permite

breath breθ respiraţie; (aici) scurt
 răgaz
 scene si:n scenă; (aici) timpul cît
 ţine o simplă scenă
 to monarchize 'monəkaiz a domni;
 (aici) a face pe monarhul
 be fear'd — feared fiəd să fie temut
 looks — privire, priviri
 to infuse in'fju:z a insufla
 vain vein deşert
 conceit kən'si:t închipuire
 self and vain conceit — vain self-
 -conceit — înfumurare deşartă
 as if — ca şi cum
 flesh fleʃ carne; trup
 to wall about — a împrejmuî cu
 un zid
 were — ar fi
 brass bra:s alamă; aramă
 impregnable im'pregnəbl de
 nepătruns
 humour'd thus 'hju:məd 'ðas (aici)
 într-o asemenea stare sufletească
 at the last — at last — în cele din
 urmă
 pin pin ac (cu gămălie)
 to bore bo: a găuri
 castle 'ka:sl castel

Ibid.
 III. ii. 155

GEORGE BERNARD SHAW (1856—1950)
 'dʒo:dʒ 'bə:nəd 'ʃo:

We have no more right to consume happiness without producing it
 than to consume wealth without producing it.

right rait drept
 to consume kən'sju:m a consuma
 happiness 'hæpinis fericire
 to produce prə'dju:s a produce
 wealth welθ avuţie

Candida, Act I
 'kændidə

* * *

A lifetime of happiness! No man alive could bear it; it would be hell
 on earth.

a lifetime 'laiftaim o viaţă
 (întreagă)
 alive ə'laiv în viaţă; (aici)
 (de) pe lume
 could kud ar putea
 to bear beə bore bo: borne bo:n
 a suporta, a răbda
 it would be it wud bi' ar fi
 hell hel iad

Man and Superman, Act I
 'mæn ənd 'sju:pəmæn

* * *

With the single exception of Homer, there is no eminent writer, not
 even Sir Walter Scott, whom I can despise so entirely as I despise
 Shakespeare when I measure my mind against his.

single 'singl singur, unic
 exception ik'sepʃn excepţie
 Homer 'həumə
 eminent 'eminənt eminent
 not even 'not i:vən nici chiar
 Sir Walter Scott 'sə: 'wo:ltə 'skot
 to despise dis'paiz a dispreţui
 entirely in'taiəli în întregime, total
 to measure 'meʒə a măsura
 mind maind minte
 against ə'genst sau ə'geinst împo-
 triva; (aici) cu
 his — a sa
 essay 'esei eseu

Dramatic Opinions and Essays
 II. 52
 drə'mætik ə'pinjənz ənd 'eseiz

* * *

When a stupid man is doing something he is ashamed of, he always
 declares that it is his duty.

stupid 'stju:pid prost
he is ashamed ə'ʃeɪmd of de care
 e ruʃinat / ʃi este ruʃine

to declare dɪ'kleə a declara
duty 'dju:ti datorie

Caesar and Cleopatra, Act III
 'si:zər ənd kliə'pɑ:tɹə

JOKES

She: "Be an angel and let me drive."
He did — and he is.

* * *

One baby mouse saw a bat and rushed straight home to tell its mother it had seen an angel.

baby mouse — pui de soarece
bat bæʃ liliac

to rush rʌʃ a se repezi
(that) it had seen — că a văzut

* * *

"Drink," said the preacher, "is the greatest curse known to mortal man. It makes you quarrelsome and it makes you angry with your landlord. It makes you want to shoot your landlord — and it makes you miss."

preacher 'pri:tʃə predicator
curse kɜ:s blestem
mortal 'mɔ:tl muritor
quarrelsome 'kwo:rəlsəm certăreʃ

landlord 'lændlo:d proprietar
to shoot ʃu:t shot, shot ʃot
 a împuşca
to miss mis a nu nimeri

* * *

A thirsty ghost strolled into a pub and asked for a glass of whisky. "Sorry, sir," stammered the frightened barman, "but we don't serve spirits here."

ghost ɡəʊst stafie
to stroll strɔ:əl into — a intra
 agale în
to ask for — a cere

to stammer 'stæmə a se bilbi
frightened 'fraɪnd înspăimîntat
spirits 'spɪrɪts 1. băuturi alcoolice
 2. spirite, duhuri, stafii



"I have a most disturbing delusion, doctor," said the patient. "I keep thinking that there are two of me."
 "Do you mind saying that again?" requested the psychiatrist, crossly.
 "And this time, don't both speak at once!"

most disturbing dɪ'stɜ:bɪŋ cu totul /
 cît se poate de neliniştitoare
delusion dɪ'lu:ʒn iluzie, închipuire
do you mind (textual) aveţi ceva
 contra; (aici) vreţi

to request rɪ'kwest a cere
crossly 'krosli supărat
this time — de data aceasta

* * *

The patient was explaining to the psychiatrist that his memory had seriously deteriorated.

"Tell me — how long has this been going on?" asked the psychiatrist, gravely.

"How long's what been going on?" asked the patient.

to explain ɪks'pleɪn a explica
memory 'meməri memorie
to deteriorate dɪ'tiəriəreɪt a se
 înrăutăţi; (aici) a slăbi

how long has this been going on? —
 de cînd ţine asta?
gravely 'ɡreɪvli grav, cu gravitate
how long's — how long has

* * *

A woman entered a psychiatrist's consulting room, leading a kangaroo. "I'm worried about my husband, doctor," she said. "He keeps thinking he's a kangaroo!"

to enter 'entə a intra în
consulting room kən'sʌltɪŋ ru:m
 cameră de consultaţii

to lead li:d led, led a (con)duce
kangaroo kæŋɡə'ru: cangur

* * *

A very agitated mother took her son to a clinic; the child was noisy and aggressive. The psychiatrist made out a prescription for a sedative but forgot to specify who was to take it. The next appointment was a week later.

"How has your little boy been behaving this week?" enquired the psychiatrist.

The mother shrugged. "Who cares?" she drawled.

agitated 'ædʒɪteɪtɪd agitat(ă)
clinic 'klinik clinică
noisy 'noɪzi gălăgios
aggressive ə'ɡresɪv agresiv

to make out — a întocmi, a re-
 dacta; (aici) a scrie
sedative 'sedətv sedativ, calmant
to specify 'spesɪfaɪ a specifica

appointment ə'pointmənt întîlnire
to behave bi'heiv a se comporta
to enquire in'kwaɪə a întreba, a se interesa

to shrug ʃræg a da din umeri
to care keə ə-i păsa
to drawl dro:l a vorbi / a spune cu o voce tărăgănată

* * *

"Let it never be said," a physician intoned, "that our profession receives its full due in the eyes of society. Indeed, we have many critics in this world."

"Not to mention," muttered a sardonic colleague, "those in the next."

let it never be said — să nu se spună niciodată
to intone in'təun a intona
to receive ri'si:v a primi
due dju: ceea ce i se cuvine
society sə'saiəti societate

critic 'kritik critic
to mutter 'matə a mormăi
not to mention — ca să nu mai pomenim (de)
sardonic sa:'donik sardonic
colleague 'koli:g coleg

* * *

A portly and lethargic young man visited the doctor to complain of insomnia.

"Don't you sleep at all at night?" asked his doctor.

"Oh, I sleep like a log at night," admitted the sufferer, "and I sleep fairly soundly during the mornings. But I often have difficulty dropping off in the afternoons."

portly 'pɔ:tli corpulent
lethargic le'θa:dʒik apatie
to complain kəm'plein a se plînge
insomnia in'somniə insomnie
(not) at all — de loc

to sleep like a log — a dormi buştean
sufferer 'sʌfərə suferind
fairly 'feəli destul de
to sleep soundly 'saundli a dormi adînc
to drop off — a aţipi

* * *

They were celebrating their first wedding anniversary, and she told her husband that she had visited the doctor during the day.

"Why?" he asked. "Have you got Asian Flu?"

"No," came the reply. "I've got Egyptian Flu."

"What does that mean?"

"I'm going to be a mummy."

she had visited — a făcut o vizită / vizitat

Asian eɪʃn asiatic
flu flu: gripă

reply ri'plai răspuns
Egyptian i'dʒi:pʃn egiptean

mummy 'mami 1. mumie;
 2. mămică

* * *

It was their first quarrel, and he told her that he was sorry he had married her.

"Well," retorted his wife, "you can't say that I ran after you."

"No," he answered. "And the trap doesn't run after the mouse, but it catches it just the same."

quarrel 'kwɔ:rəl ceartă
that he was sorry — că îi pare rău
(that) he had married her — că s-a însurat cu ea

to retort ri'to:t a replica
trap træp cursă
just the same — oricum, tot așa de bine

* * *

The young bride was heartbroken.

"What's the matter?" asked a friend.

"Oh, my husband is so absent-minded. After breakfast he left a tip on the table, and when I handed him his hat he gave me another tip."

"Well, that's nothing to worry about — it's just force of habit."

"That's what worries me. He kissed me when I gave him his coat."

heartbroken 'ha:tbrəukn cu inima zdrobită
absent-minded 'æbsnt'maɪndɪd distrat
tip tip bacşiş

to hand hænd a da, a înmîna
just — doar
force of habit 'fɔ:s əv 'hæbit puterea obişnuinţei
coat kəut pardesiu, palton

LIMERICKS



There was a young lady of Kent
 Who said that she knew what men meant
 When they asked her to dine,
 Gave her chicken and wine,
 She knew what they meant — but she went!

to ask a:sk (aici) a invita

to dine dain a lua masa

There once was a painter named Scott
Who seemed to have hair, but had not.
He seemed to have sense:
'Twas an equal pretence
On the part of the painter named Scott.

painter 'peintə pictor
Scott skot
sense sens inteligență, cap
'twas twoz — it was

an equal pretence ən 'i:kwəl pri'tens
o pretenție la fel de falsă
on the part — din partea

There was an old man of Tarentum
Who gnashed his false teeth till he bent'em;
When they asked him the cost
Of what he had lost
He said, "They weren't mine, I was lent'em."

Tarentum tə'rentəm
to gnash nəʃ **one's teeth** — a scriși din dinți
to bend bend **bent, bent** bent a îndoi
'em əm **them**
cost kost cost
to lose lu:z **lost, lost** lost a pierde
I was lent'em 'lentəm mi-au fost împrumutați

A skeleton once in Khartoum
Asked a spirit up in his room;
They spent the whole night
In the eeriest fight
As to which should be frightened of whom.

skeleton 'skelɪtn schelet
Khartoum ka:'tu:m
to ask a:sk (*aici*) a invita
spirit spirit spirit, duh
whole həul întreg

erie, eery 'iəri nepămîntesc,
spectral
as to — în legătură cu; (*aici*) anume
should be frightened 'fraitnd să fie
îspăimîntat

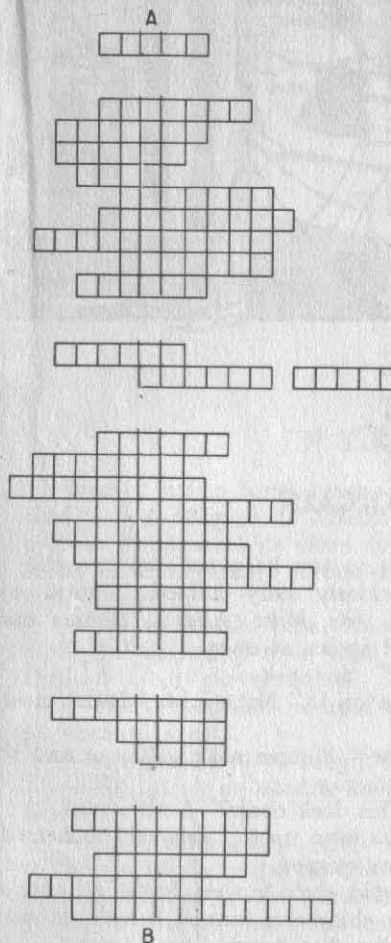
There was a señora of Spain
Who couldn't go out in the rain,
For she'd lent her umbrella
To Queen Isabella,
Who never returned it again.

she'd lent — **she had lent** —
împrumutase

Isabella iza'belə

CROSSWORD PUZZLE

A-B: UN COȘ PLIN CU LEGUME ȘI VERDEȚURI



fasole

varză
spanac
ridiche
praz
ardei
anghinare
conopidă
napi
usturoi

dovlecel
fasole verde

leuștean
pătrunjel
sparanghel
sfeclă
roșii
cartofi
vinete
țelină
mazăre
păstîrnac

tarhon
ceapă
mărar

ciuperci
salată verde
morcovi
castravete
hrean

Pentru rezolvare, consultați lista de la pag. 41, Vol. 4.



CHAPTER TWENTY-THREE

'tʃæptə 'twenti 'θri:



A FAIR BARGAIN

1. I think that no living human being can keep cool when seeing a staggering, haggard-looking dear elderly lady helped forward by two blue-eyed angelic-looking boys. Iris, Mike, Andrei, Monica and Sue ran forward in alarm. They all spoke at once.
 "Are you all right, Miss Cora?" Sue asked.
 "Here's my arm, Miss Cora, lean on it," Mike said. "Stand clear, boys."
 "Would you like a glass of water?" Monica asked. "Come and sit on this chair."
 "Would you rather lie down in this deck chair?" Andrei said.
 "I wonder what my brothers have been up to," Iris said to herself.
 "I— am— all right," Miss Cora gasped.
2. She leant on Mike's arm. She said she'd rather have a cup of tea. Then she lay back in the deck chair and fanned herself. Monica tucked a violet velvet cushion under her head.
 They all stood round her. One could read anxiety on their faces. After a minute or two Miss Cora sat up with a big, heart-rending sigh. When she had drunk her cup of tea, Mike said,



CAPITOLUL 23

UN TÎRG CINSTIT

1. Cred că nici o ființă omenească de pe lume nu poate rămâne rece cînd vede o drăguță de bătrînă împletită la mers, cu fața răvășită, ajutată să pășească de către doi băieți angelici, cu ochi albaștri. Iris, Mike, Andrei, Monica și Sue au alergat înspre ei alarmați. Vorbeau toți deodată.
 — Nu vă simțiți bine, Miss Cora? a întrebat Sue.
 — Pofțiți brațul meu, Miss Cora, sprijiniți-vă de el, a spus Mike. Dați-vă la o parte, băieți.
 — Doriți un pahar cu apă? a întrebat Monica. Veniți și așezați-vă pe scaunul acesta.
 — Ați prefera să vă lungiți în șezlongul acesta? a întrebat Andrei.
 — Mă întreb ce năzdrăvănie or mai fi făcut frățiorii mei, își zise Iris.
 — Mă ... simt ... bine, giffi Miss Cora.
2. Se sprijini de brațul lui Mike. Spuse că ar prefera o ceașcă de ceai. Apoi se lungi în fotoliu și își făcu vînt cu evantaiul. Monica îi viri o pernă de catifea violet sub cap.
 Rămăseseră cu toții în jurul ei. Pe fețele lor se putea citi îngrijorare. După vreo două minute Miss Cora se ridică în capul oaselor scoțînd un suspin adînc, sfișietor. După ce Miss Cora și-a băut ceașca de ceai, Mike spuse:

"Now let's hear the story. What happened?"

"Mr. Goodge!" Miss Cora said with another big, heart-rending sigh.

"My goodness!" Sue cried. "Has anything happened to Mr. Goodge?"

"Oh no!" the boys said.

"Be good to him," Miss Cora said pathetically, with eyes closed as if in prayer.

3. "How do you mean 'Be good to him,' Miss Cora?" Sue shouted as gently as she could.

"If I were you I shouldn't press her," Jerry said.

"She would feel better if we didn't all stand round her," Jeff said.

"She can't breathe."

"I'll be good to the aurochs," Miss Cora said and she burst into tears.

They all looked at one another.

"Her mind's wandering," Mike whispered.

"If it weren't so ugly I wouldn't mind," Miss Cora went on.

"What are you talking about?" Sue asked.

"The aurochs," Miss Cora said.

"Do you mean the stamp?" Andrei shouted.

"No, not the stamp, the aurochs, the beast," Miss Cora said faintly.

"The ugly beast. They said it would learn to talk, though, just like—like Mr. Goodge. O dear," Miss Cora blubbered.

4. They all looked at one another again.

"And where's that aurochs or whatever it is?" Mike asked.

"Let my heart be still a moment," Miss Cora said. "In my sitting-room. In Mr. Goodge's place."

"And where's Mr. Goodge?" Monica asked.

"Er— you see," Jerry said, "he's in our room."

"Er— you see," Jeff added, "Miss Cora wanted so much to have an aurochs in her collection. So we exchanged the aurochs for Mr. Goodge. Mr. Goodge is ours now. And Miss Cora has the aurochs instead."

"We have to look into this matter," Sue said.

"Yes, we'd better. Let's explore this mystery," said Mike. "It's quaint and curious."

"Let's all go to Miss Cora's and have a look at that aurochs. And you, Jeff and Jerry, run home and bring Mr. Goodge back to Miss Cora. Quick!"

"But, Mum—" Jeff and Jerry mumbled.

"'Quick' your mother said," Mike snapped ominously.

* * *

5. They all rushed into the sitting-room of Miss Cora's flat and looked

— Acum să auzim povestea. Ce s-a întâmplat?

— Mr. Goodge! spuse Miss Cora, suspinînd încă o dată adînc și sfîșietor.

— Dumnezeu! strigă Sue. A pățit ceva Mr. Goodge?

— Nu, nu! spuseră băieții.

— Să fiți buni cu el, spuse Miss Cora înduioșător, cu ochii închiși ca pentru rugăciune.

3. — Cum adică "să fiți buni cu el", Miss Cora, strigă Sue cu toată blîndețea.

— În locul tău n-aș insista, spuse Jerry.

— S-ar simți mai bine dacă n-am sta cu toții în jurul ei, spuse Jeff. Nici nu poate să respire.

— Am să fiu bună cu zimbrul, spuse Miss Cora și izbucni în lacrimi. Se uitară cu toții unul la altul.

— Aiurează, șopti Mike.

— Dacă n-ar fi așa de urît nu mi-ar păsa, continuă Miss Cora.

— Despre ce e vorba? întrebă Sue.

— Zimbrul, spuse Miss Cora.

— Vreți să spuneți timbrul? strigă Mike.

— Nu, nu timbrul, zimbrul, lighioana, spuse Miss Cora cu glas leșinat. Lighioana aia urîtă. Ziceam că, totuși, o să învețe să vorbească întocmai ca ... ca Mr. Goodge. Of, Doamne, se smiorcăi Miss Cora.

4. Iar se uitară cu toții unul la altul.

— Și unde-i zimbrul acela sau ce naiba e? întrebă Mike.

— Stați să mi se potolească inima un moment, spuse Miss Cora. La mine în salon. În locul lui Mr. Goodge.

— Și unde este Mr. Goodge? întrebă Monica.

— Ăă... știți, spuse Jerry, e la noi în cameră.

— Ăă... știți, adăugă Jeff, Miss Cora ținea așa de mult să aibă un zimbru în colecție. Așa că am făcut schimb. Mr. Goodge este acum al nostru. Și Miss Cora are în schimb zimbrul.

— Trebuie să vedem despre ce e vorba, spuse Sue.

— Da, e cazul. Să lămurim acest mister, spuse Mike. E straniu și ciudat.

— Să mergem cu toții la Miss Cora acasă și să vedem și noi zimbrul acela. Iar voi, Jeff și Jerry, să vă duceți fuga acasă și să i-l aduceți pe Mr. Goodge înapoi lui Miss Cora. Fuga!

— Dar, mămică... bolborosiră Jeff și Jerry.

— Fuga, a spus mama voastră, se răsti Mike amenințător.

* * *

5. Au dat cu toți buzna în salonul din apartamentul lui Miss Cora

round. It was too dark to see anything. Mike switched on the light.

"But it's a raven!" they cried.

A raven it was, perched upon a bust of Pallas just above the entrance door.

"Wherever did the boys come across this ghastly, grim, ungainly, gaunt and ominous bird of yore?" said Mike bewildered.

"Wait," said Andrei. "A raven you said. That reminds me. It was in today's papers."

"What was in today's papers?" Monica asked.

"One of the six ravens of the Tower of London disappeared yesterday. It had an injured wing and it could hardly fly, so it could not be far away, they said," Andrei informed them.

6. "It must be on the radio too," Mike said. "What time's the news? Seven. And it's five past. Oh, we missed it."

"It may be the last item," Sue said. "Let's turn it on, anyway."

Monica turned on the radio.

"There it is," said Mike.

"—hasn't been found yet," the announcer's voice was saying.

"Whoever is in possession of information as to the whereabouts of the missing raven is kindly requested to ring up the Tower of London, 235 0507. Thank you. And that brings our news bulletin to an end."

7. "There!" said Sue as she turned the radio off.

At that moment Jeff and Jerry came into the room, carrying Mr. Goodge in his cage between them. They were pale-faced and looked unhappy.

"Mr. Goodge," Miss Cora cried with tears in her eyes.

"You are an old fool," Mr. Goodge remarked.

"Now, Jeff and Jerry," said Mike grimly. "How could you mistake an aurochs, which practically no longer exists as a species, for a raven?"

"We also thought that it didn't look very much like the aurochs' head on the stamp but—" Jeff said.

"If you weren't my offspring, I should say you were a pair of perfect idiots."

8. "They meant well, I'm sure," Iris put in sympathetically.

"I'm sure they did," Monica said.

"Yes," said Jerry. "We first meant to give Miss Cora the stamp as she wanted so much to have an aurochs' head in her collection. But then we found the aurochs—"

"The raven," Mike thundered.

"The raven," Jerry said.

"Wherever did you find it?" Sue asked.

și s-au uitat de jur împrejur. Era prea întuneric ca să se vadă ceva. Mike aprinse lumina.

— Dar e un corb! strigară ei.

Corb era, cocoțat pe un bust al zeiței Pallas chiar deasupra ușii de la intrare.

— Unde Dumnezeu au găsit băieții pasărea asta din alte vremuri, oribilă, feroce, dizgrațioasă, osoasă și rău prevestitoare? întrebă Mike uluit.

— Stați, spuse Andrei. Corb ați spus. Asta îmi aduce aminte de ceva. Scria în ziarele de astăzi...

— Ce scria în ziarele de astăzi? întrebă Monica.

— Ieri a dispărut unul din cei șase corbi de la Turnul Londrei. Avea o aripă rănită și nici nu putea să zboare bine, așa că nu putea fi departe, ziceau, îi informă Andrei.

6. — Trebuie să se dea și la radio, spuse Mike. La ce oră sînt știrile? La șapte. Și e și cinci. Na, că le-am pierdut.

— Poate că e ultima știre, spuse Sue. Să-l deschidem, oricum. Monica deschise radioul.

— Auziți-o, spuse Mike.

"... nu a fost găsit încă", spunea vocea crainicului. "Oricine deține informații cu privire la locul unde se află corbul dispărut este rugat să aibă bunăvoința să telefoneze la Turnul Londrei, 235 0507. Vă mulțumim. Și cu aceasta se încheie buletinul nostru de știri."

7. — Asta e! spuse Sue, închizînd radioul.

În momentul acela Jeff și Jerry intrară în cameră, ducîndu-l pe Mr. Goodge între ei în colivie. Aveau fața palidă și arătau nefericiți.

— Mr. Goodge, strigă Miss Cora cu lacrimi în ochi.

— Ești o babă smintită, remarcă Mr. Goodge.

— Și acum, Jeff și Jerry, spuse Mike fioros. Cum ați putut voi confunda un zimbbru, care practic nici nu mai există ca specie, cu un corb?

— Și noi ne-am zis că nu prea seamănă cu capul de bour de pe timbru însă ..., spuse Jeff.

— Dacă n-ați fi propria mea progenitură, aș zice că sînteți o pereche de imbecili sadea.

8. — Au fost bine intenționați, sînt sigură, interveni Iris cu milă. — Sînt sigură de asta, spuse Monica.

— Da, spuse Jerry. La început am vrut să-i dăruim lui Miss Cora timbrul fiindcă voia așa de tare să aibă un cap de bour în colecție. Dar pe urmă am găsit zimbrul...

— Corbul, tună Mike.

— Corbul, spuse Jerry.

— Unde Dumnezeu l-ați găsit? întrebă Sue.

"In our peach tree," Jeff answered.

"Jeff and Jerry," said Mike, "how could you trade something that was not yours?"

"We didn't know it belonged to the Tower," Jeff explained. "We thought it was a stray raven."

9. "Jeff and Jerry," said Sue, "however did the idea occur to you to ask Miss Cora to exchange Mr. Goodge for a raven? Mr. Goodge, a pet she has had for years and years, a pet she cares for so much. Now, would you exchange me for a— for a ghastly creature, for a— for a witch, for instance?"

"If that witch happened to be Samantha," Mike said in an undertone, "I wouldn't put it past any man alive—"

Sue was flabbergasted. She tried to say something but she felt she was choking. The words stuck in her throat.

"—except me, of course," Mike added hurriedly, "except me."

In the meantime Miss Cora was gushing over Mr. Goodge.

"Mr. Goodge," she was slobbering, "Mr. Goodge, here we are together once more, never more to part again."

"Nevermore!" Mr. Goodge croaked.



— În piersicul nostru, răspuse Jeff.

— Jeff și Jerry, spuse Mike, cum ați putut face schimb cu ceva ce nu era al vostru?

— Nu știam că aparține Turnului, explică Jeff. Credeam că e un corb rătăcit.

9. — Jeff și Jerry, spuse Sue, cum de v-a venit ideea să-i cereți lui Miss Cora să-l dea pe Mr. Goodge în schimbul corbului? Mr. Goodge, o odraslă pe care o are de ani și ani de zile, o odraslă la care ține atât de mult. Ia spuneți, m-ați schimba voi pe mine pe o ... pe o ființă oribilă, pe o ... pe o vrăjitoare, de exemplu?

— Dacă din întâmplare vrăjitoarea aceea ar fi Samantha, zise Mike în barbă, n-aș pune mâna în foc pentru nici un bărbat de pe lume...

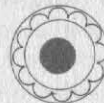
Lui Sue îi pieri piuitul. Încercă să spună ceva însă simți că se înăbușe. Cuvintele îi rămaseră în gât.

— ... cu excepția mea, bineînțeles, se grăbi să adauge Mike, cu excepția mea.

Între timp Miss Cora își revărsa sentimentele asupra lui Mr. Goodge.

— Mr. Goodge, se pierdea ea cu firea. Mr. Goodge, iată-ne iarăși împreună, ca să nu ne mai despărțim niciodată.

— Nevermore! croncăni Mr. Goodge.





EXERCISES

23.1. 'twenti 'θri: 'wan

Treceți la **condiționalul prezent** următoarele, dând forme pline și prescurtate:

1. he speaks (2 posibilități) 2. I understand (3 posibilități) 3. they will not come (3 posibilități) 4. we are very glad (3 posibilități) 5. I did not drink (4 posibilități) 6. she remembered (2 posibilități) 7. do you like? (1 posibilitate) 8. will they not answer? (2 posibilități).

23.2. 'twenti 'θri: 'tu:

Indicați dacă în formele prescurtate de mai jos, 'd ține loc de **had**, sau de **should** sau **would**:

1. she'd answered 2. they'd met 3. you'd feel 4. we'd hear 5. I'd forgotten 6. it'd keep 7. he'd cut 8. you'd known 9. she'd let.

23.3. 'twenti 'θri: 'θri:

Treceți verbul scris în litere cursive la **Past Tense** și faceți celelalte schimbări cerute de corespondența timpurilor:

(a) 1. He *says* he will come at 9 o'clock. 2. He *asks* me if I shall/will arrive in time. 3. She *tells* me that breakfast will be ready in five minutes. 4. They *assure* me that the weather will not change. 5. Do you *say* that you will not help me? 6. She *wonders* what father will have to say about it.

(b) 1. He *assures* me that he hasn't taken my umbrella. 2. Sue *wonders* what the weather will be like tomorrow. 3. He *asks* me if I have thought about it. 4. Mr. Goodge *doesn't know* if Miss Cora really cares for him. 5. I always *say* that his knowledge of French is rather poor. 6. She *assures* me that she is listening. 7. I *don't know* what will happen.

23.4. 'twenti 'θri: 'fo:

(a) Puneți verbele din paranteză la timpul convenit în propozițiile de mai jos, după următorul model:

If I (to know) I (to tell) you.

If I *knew* I *would/should* [I'd] tell you.

1. What you (to do) if you (to be) his father? 2. If the weather (to be) fine we (to go) for a walk. 3. You (not to speak) like that if you (to know). 4. I (not to marry) her even if she (to be) Samantha. 5. If she (to have) enough money she (to sell) her old car and buy a new one. 6. I (can) hear him if he (to speak) more loudly. 7. You (to hear) him easily enough if you (to listen) more carefully. 8. I (not to be) late for school if (to have) an alarm-clock.

(b) Traduceți în limba română frazele astfel obținute.

23.5. 'twenti 'θri: 'faiv

Înlocuiți spațiile goale cu **who**, **whose**, **whom**, **which** sau **that**, după caz. Indicați prin paranteze dacă relativul se poate omite:

1. A man ... doesn't work cannot be happy. 2. I couldn't read the book ... you lent me. It was too difficult for me. 3. The dog ... came to our door was a stray dog. 4. The actress ... you have just met is my friend's wife. 5. The boys ... are walking so fast are Mr. Lee's twins. 6. The man ... umbrella you have taken is furious 'fjuəriəs.

23.6. 'twenti 'θri: 'siks

Înlocuiți spațiile goale cu pronumele / adjectivele interogative **who?**, **whose?**, **whom?**, **which?**, **what?**, și cu pronumele / adjectivele relative **who**, **whose**, **whom**, **which**, **that**, așezând prepoziția la sfârșitul propoziției, cu sau fără omiterea acestora:

1. To ... did you lend my newspaper? 2. From ... did you borrow that record-player ('reko:d'pleiə'pɪkʌp)? 3. *The student at ... everybody is looking now is the one ... made that stupid remark. 4. ... answer was the best? (2 posibilități) 5. For ... do you want another cup of tea? 6. By ... was this play written? 7. About ... poems are you talking? 8. *The picture at ... you are looking is one of his best. 9. *For ... of the two girls does he care? 10. *Up to ... are Jeff and Jerry? 11. *Like ... does the baby look? 12. *The problem into ... we have to look was raised by the student with ... work you were so pleased (pli:zd mułtʊmit).

Notă. În propozițiile precedate de asterisc nu este posibilă decât construcția cu prepoziția la sfârșit.

23.7. 'twenti 'θri: 'sevn

Completați spațiile goale:

1. Has anything happened ... Mr. Goodge? 2. Here's my arm, lean ...

it. 3. She shouted ... gently ... she could. 4. We exchanged the aurochs ... Mr. Goodge. 5. Let's have a look ... that aurochs or ... it is. 6. Ring me ... tomorrow. 7. That brings our news bulletin ... an end. 8. How could you mistake an aurochs ... a raven? 9. I wouldn't put it ... any man alive. 10. Miss Cora was gushing ... Mr. Goodge. 11. They all ran forward ... alarm. 12. They all spoke ... once. 13. One could read anxiety ... their faces. 14. Be good ... him. 15. Her eyes were closed ... in prayer. 16. If I ... you I shouldn't go there. 17. What are you talking ...? 18. We have to look ... this matter. 19. They all rushed ... the sitting-room. 20. It's dark. Switch ... the light, please. 21. The radio is too noisy. Turn it 22. The news ... good. 23. Miss Cora cried ... tears ... her eyes. 24. The aurochs practically ... longer exists ... a species. 25. We thought it ... a stray raven. 26. However did the idea occur ... you? 27. The words stuck ... her throat.

23.8. 'twenti 'θri: 'eit

Reconstituți propozițiile de mai jos, așezând cuvintele în ordinea lor corectă:

1. have, said, cup, tea, rather, she, a, of, she'd. 2. tucked, head, under, violet, a, Monica, her, velvet, cushion. 3. better, stand, her, she, didn't, all, round, would, we, feel, if. 4. wouldn't, weren't, it, ugly, if, so, I, mind. 5. again, all, another, one, at, they, looked. 6. see, was, anything, it, dark, too, to. 7. just, entrance, raven, perched, a, of, upon, Pallas, was, above, a, it, bust, the, door. 8. I, pair, you, offspring, weren't, a, if, should, were, perfect, my, say, idiots, you, of. 9. to, raven, exchange, however, idea, did, to, Miss Cora, Mr. Goodge, you, ask, a, for, the, occur, to. 10. put, alive, witch, be, that, if, Samantha, man, happened, I, any, it, wouldn't, past, to.

23.9. 'twenti 'θri: 'nain

Dați formele principale (Past Tense, Past Participle and Indefinite Participle) ale următoarelor verbe, cu transcrierea lor fonetică:

(a) *neregulate*:

1. to feel 2. to mistake 3. to burst 4. to read 5. to stick 6. to fly 7. to sleep 8. to hear 9. to write 10. to ring 11. to hurt 12. to hit 13. to do 14. to sit 15. to stand 16. to speak 17. to shut 18. to make 19. to eat 20. to give 21. to lead 22. to sink 23. to be 24. to have.

(b) *regulate*:

1. to face 2. to breathe 3. to occur 4. to switch 5. to snap 6. to cry 7. to miss 8. to carry 9. to happen 10. to shout 11. to exchange.

(c) *regulate și neregulate*:

1. to lean 2. to learn.

23.10. 'twenti 'θri: 'ten

Traduceți în limba engleză:

(a) Când au văzut-o pe Miss Cora intrând pe poartă clătinându-se între Jeff și Jerry, au alergat cu toții s-o ajute. Sue a întrebat-o dacă se simte bine (*to be all right*). Mike i-a spus să se sprijine pe brațul său. Monica a întrebat-o dacă vrea un pahar cu apă. Andrei i-a spus să se întindă într-un șezlong. Iar Iris se întreba ce poznă au (mai) făcut frații ei.

După ce Miss Cora s-a lungit în șezlong și a băut o ceașcă de ceai (spusese că preferă ceai) au stat (*to stand*) toți în jurul ei, întrebându-o [și au întrebat-o] ce s-a întâmplat.

Iată povestea:

Jeff și Jerry auziseră că Miss Cora ar vrea să aibă un cap de bour în colecția ei de timbre. Cum (*As*) nu puteau găsi o marcă autentică, au decupat o reproducere dintr-o revistă filatelică. S-au gândit că Miss Cora va fi bucuroasă să aibă măcar (*at least*) o reproducere.

Între timp cei doi băieți au găsit un corb răătăcit și au crezut că este un bour. Cum de (*How*) au putut confunda un corb cu un bour este un mister. Oricum, au luat corbul și l-au dat lui Miss Cora în schimbul (*in exchange for*) lui Mr. Goodge. Cum de s-a putut despărți (*to part with*) Miss Cora de Mr. Goodge la care ținea atât de mult e alt mister.

Povestea are un sfârșit fericit (pentru Miss Cora cel puțin). Jeff și Jerry l-au adus înapoi pe Mr. Goodge. Miss Cora l-a asigurat pe Mr. Goodge că nu se vor mai despărți niciodată.

Iar corbul, care aparținea Turnului Londrei, urma să fie restituit (*to return*) proprietarilor (*owners* 'əunəz) săi.

(b) 1. Nu vorbiți toți odată. 2. În locul tău [Dacă aș fi tu] nu m-aș plînge. 3. Băieții i-au spus lui Miss Cora că corbul va învăța să vorbească întocmai ca Mr. Goodge. 4. Ei nu știau că aparține Turnului Londrei. 5. Deschide radioul. 6. Aprinde lumina. 7. Închide televizorul. 8. După un minut sau două Miss Cora se ridică în capul oaselor. 9. La ce te uiți? 10. Ce pun la cale (*to be up to*) băieții? 11. Cu cine se joacă Iris? 12. Despre care autor ai dori (*to like*) să vorbești? 13. Nu știu pe care din ei să-l iau. 14. Care dintre corbi dispăruse? 15. A cui umbrelă ai împrumutat-o? 16. Corbul era cocoțat [se cocoțase] pe (*on* sau *upon*) un bust al lui Pallas chiar deasupra ușii de la intrare. 17. Ai citit ziarul de azi? 18. La ce oră sînt știrile? 19. Acestea sînt toate informațiile pe care le am. 20. El totdeauna îmi dă sfaturi bune. Și azi, de exemplu, mi-a dat un sfat foarte bun. 21. Care (*neselectiv*) a fost ultima știre? 22. Cum adică nu poți? 23. Ce vrei să spui? 24. Ce înseamnă asta? 25. E bine

intenționat. 26. Ce (oare) te-a făcut să spui asta (*that*)? 27. Unde (oare) pot afla (*to find*) numărul său de telefon? 28. Ia-o pe (ori)care vrei (*to like*). 29. Cum (oare) ai pierdut trenul? 30. Când și-a adus aminte de Mr. Goodge Miss Cora a izbucnit în lacrimi. 31. Era o fată cu ochi verzi (și) cu fața palidă. 32. Nu știau că este în București. 33. Mi-a spus că îl cunoaște de zece ani. 34. Eram sigur că nu-l vei recunoaște. 35. Ne-a spus că ne așteaptă de mai bine [de mai mult] de o jumătate de oră.

23.11. 'twenti 'θri: i'levn

DICTATION

'nəu 'mæn kən 'ki:p 'ku:l wen hi' si:z ən 'eldəli 'leidi 'redi tə 'feint full stop dei 'o:l 'prest 'raund hə full stop 'mis 'ko:rə 'lei 'daun in ə dek 'tʃeə ənd 'fænd hə'self full stop 'ðen ʃi 'sæt 'ʌp wið ə 'big comma 'hɑ:t 'rendiŋ 'sai full stop 'nau 'ðis iz ðə 'stori əv 'wot həd 'hæpənd colon; a new paragraph 'dʒef ən 'dʒeri 'faund ə 'reivn ənd ði ai'diə ə 'kə:d 'tu ðəm tu iks'tʃeindʒ it fə 'mistə 'gu:dʒ full stop wɪ 'daunt 'nəu if 'mistə 'gu:dʒ wəz 'ʌn'hæpi ə'baut ðə 'bɑ:ɡɪn comma bət 'mis 'ko:rə 'sæt:nli 'wɒz full stop 'wotevə 'meid hə 'pɑ:t wið 'mistə 'gu:dʒ 'səu 'i:zili iz ə'hæv mai 'ʌndə'stændiŋ full stop 'su: 'ɑ:skt ðə 'boiz if 'ðei ðəm'selvz wud iks'tʃeindʒ hə fər ə 'witʃ fər 'ɪnstəns full stop 'maik 'sed in ən 'ʌndə'təʊn ðæt if 'ðæt 'witʃ 'hæpənd tə 'bi: sə'mænbə comma hi 'wudnt 'put it 'pɑ:st 'eni 'mæn ə'laiv full stop 'su: wəz 'flæbəɡə'stɪd full stop.

23.12. 'twenti 'θri: 'twelv

- (a) *Dați răspunsuri lungi și scurte la întrebările de mai jos:*
1. Was Miss Cora staggering?
 2. Did Jeff and Jerry help her forward?
 3. Didn't they all speak at once?
 4. Does Iris wonder what her brothers have been up to?
 5. Did Miss Cora lean on Mike's arm?
 6. Didn't she lie down in the deck chair?
 7. Would Miss Cora feel better if they didn't all stand round her?
 8. Would Miss Cora mind if the raven weren't so ugly?
 9. When Miss Cora mentioned the aurochs, did she mean the stamp?
 10. Did Jeff and Jerry say that the raven would learn to talk?
 11. Did Sue and Mike have to look into the matter?
 12. Did the raven look like an aurochs?

13. Did the boys know that the raven belonged to the Tower?
14. Was Miss Cora happy to exchange Mr. Goodge for the raven?

(b) *Dați răspunsuri scurte la întrebările de mai jos:*

1. Would Miss Cora rather have a glass of water or a cup of tea?
2. Did Miss Cora mean the stamp or the raven?
3. Was Mr. Goodge in Miss Cora's sitting-room or in the boys' bedroom?
4. Was it dark or was it bright in Miss Cora's sitting-room?
5. Did Mike switch on the light or did he switch it off?
6. Had one raven or several ravens disappeared from the Tower?
7. Was it seven or five past seven?
8. Did Jeff and Jerry look happy or unhappy?
9. Did Jeff and Jerry know that the raven belonged to the Tower or did they think it was a stray raven?
10. Did Jeff and Jerry find the raven in their peach tree or in the house?

(c) *Răspundeți la următoarele întrebări:*

1. Who spoke at once?
2. Who told Miss Cora to lean on his arm?
3. On whose faces could one read anxiety?
4. Who did Miss Cora say she would be good to?
5. Where was that aurochs or whatever it was?
6. What did the boys exchange the raven for?
7. Whose was Mr. Goodge now?
8. What time was the news?
9. Where had the raven disappeared from?
10. Wherever did the boys find the raven?
11. Who did the raven belong to?

(d) *Întrebați în limba engleză*

1. a. dacă au vorbit toți deodată.
b. câți dintre ei au vorbit.
2. a. dacă Miss Cora s-a sprijinit de brațul lui Mike.
b. de al cui braț s-a sprijinit Miss Cora.
3. a. dacă Miss Cora s-ar simți mai bine dacă n-ar sta toți în jurul ei.
b. cum s-ar (putea) simți Miss Cora mai bine.
4. a. dacă Miss Cora s-a ridicat în capul oaselor.
b. cine s-a ridicat în capul oaselor.
5. a. dacă Miss Cora dorea să aibă un cap de bour în colecția ei.
b. ce dorea Miss Cora să aibă în colecția ei.
6. a. dacă unul din cei șase corbi dispăruse de la Turnul Londrei.
b. câți corbi dispăruseră de la Turnul Londrei.

7. a. dacă băieții erau palizi la față și păreau nefericiți.
b. cum arătau băieții.
8. a. dacă Iris era sigură că băieții fuseseră bine intenționați.
b. de ce era Iris sigură.
9. a. dacă băieții au găsit corbul în piersic.
b. unde au găsit corbul.
10. a. dacă acel corb aparținea Turnului Londrei.
b. cui aparținea corbul.
11. a. dacă Mr. Goodge a croncănit "Nevermore!"
b. ce a croncănit Mr. Goodge.

23.13. 'twenti 'θri: θə: 'ti:n

SPELLING

Scrieți cuvintele de mai jos în ortografia curentă:

'bi: 'el 'ju: 'i: 'haifn 'i: 'wai 'i: 'di: — 'dablju: 'əu 'en 'di: 'i:
'a: — 'dablju: 'ei 'en 'di: 'i: 'a: — 'ef 'ei 'dabl'en 'i: 'di: — 'ei 'en 'eks
'ai 'i: 'ti: 'wai — 'pi: 'ei 'ti: 'eitf 'i: 'ti: 'ai 'si: 'ei 'dabl'el 'wai — 'ef
'el 'ei 'dabl'bi: 'i: 'a: 'dʒi: 'ei 'es 'ti: 'i: 'di: — 'bi: 'el 'ju: 'dabl'bi:
'i: 'a: 'i: 'di: — 'bi: 'i: 'ei 'es 'ti: — 'em 'wai 'es 'ti: 'i: 'a: 'wai — 'es
'dablju: 'ai 'ti: 'si: 'eitf — 'ai 'ti: 'i: 'em — 'a: 'i: 'kju: 'ju: 'i: 'es
'ti: 'i: 'di: — 'dablju: 'eitf 'i: 'a: 'i: 'ei 'bi: 'əu 'ju: 'ti: 'es — 'si: 'a:
'əu 'ei 'kei 'i: 'di: — 'kæpitl 'es 'ei 'em 'ei 'en 'ti: 'eitf 'ei — 'eitf 'ju:
'dabl'a: 'ai 'i: 'di: 'el 'wai — 'es 'pi: 'i: 'si: 'ai 'i: 'es — 'dablju: 'eitf
'i: 'a: 'i: 'vi: 'i: 'a: — 'dablju: 'eitf 'ai 'si: 'eitf — 'dablju: 'ai, 'ti:, 'si:
eitf — 'es 'en 'ei 'dabl'pi: 'i: 'di: — 'əu 'em 'ai 'en 'əu 'ju: 'es 'el 'wai

PROVERBS



If you put nothing into your purse,
you can take nothing out.
If you want a thing well done, do it yourself.
If wishes were horses, beggars would ride.
If hope were not, heart would break.
If things were to be done twice,
all would be wise.
If the pills were pleasant, they would not want gilding.

wish wiʃ dorință
beggar 'begə cerșetor
to ride raid rode rəʊd ridden 'ridn
a călări
to break breik broke brəʊk broken
'brəʊkn a (se) sparge

pill pil pilulă
to want wont (aici) a avea nevoie
de
gilding 'gildɪŋ poleială

QUOTATIONS



SHAKESPEARE

Tranio:

No profit grows where is no pleasure ta'en:
In brief, sir, study what you most affect.

Tranio 'tra:niəu sau 'treiniəu

profit 'profit

to grow grəʊ grew gru: grown

grəʊn a crește

ta'en tein — taken

where is no pleasure ta'en — where
no pleasure is taken — acolo
unde nu găsești nici o plăcere
in brief bri:f pe scurt
to affect ə'fekt a îndrăgi

The Taming of the Shrew
ðə 'teimɪŋ əv ðə 'ʃru:
Îmblinzirea scorpiei
I. i. 39.

Proteus:

O heaven! were man
But constant, he were perfect.

Proteus 'prəʊtju:s

were man but constant 'konstnt —

dacă omul ar fi constant și-atît

he were — (azi) he would be — ar fi

The Two Gentlemen of Verona
ðə 'tu: 'dʒentlmən əv vi'rəʊnə
Cei doi domni din Verona
V. iv. 110

Helena:

Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind.

Helena 'helinə

therefore 'ðæfo: de aceea

wing'd 'wɪŋd winged — înaripat

Cupid 'kju:pɪd Cupidon
to paint peɪnt a zugrăvi

A Midsummer Night's Dream
I. i. 234.

Lorenzo (to Jessica):

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close us in, we cannot hear it.

Lorenzo lo'renzəu
Jessica 'dʒesikə
bank bæŋk mal
sound saund sunet
to creep 'kri:p crept, crept a se strecura
soft soft molatic
stillness 'stɪlnɪs linişte, pace
to become bi'kəm became bi'keim
become bi'kəm (aici) a se armoniza cu
touch tətʃ atingere; trăsătură; (aici) acord
harmony 'hɑ:məni armonie
floor flo: podea, pardoseală
thick — thickly 'θɪkli des
inlaid in'leɪd încrustat, bățut
patines 'pætinz paiete, fluturi
orb o:b astru, stea
to behold bi'həʊld beheld, beheld
bi'held a privi, a contempla
which thou behold'st bi'həʊldst pe care o privești

but — (aici) care să nu...
motion 'məʊʃn mișcare
But in his motion like an angel
sings — ... sings like an angel —
care în mișcarea sa să nu cînte
ca un înger
to quire 'kwaɪə a cînta la unison
cherubins 'tʃerəbɪnz heruvimi
such sətʃ asemenea, un/o astfel de
whilst waɪlst — **while** — cît timp
muddy 'mʌdi noroios, tulbure
vesture 'vestʃə veșmînt
decay di'keɪ descompunere, putreziciune
doth dʌθ (azi) does
grossly 'grəʊsli (în chip) grosolan
doth close kləʊz us in — closes us
în — ne împrejmuiește, ne îngrădește, ne închide (în el/ea)

The Merchant of Venice
V. i. 54.

RUDYARD KIPLING (1865—1936)

'rʌdjəd 'kipliŋ

If —

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise;
If you can dream — and not make dreams your master;
If you can think — and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build'em up with worn-out tools;
If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"
If you can talk with crowds and keep your virtue,
Or walk with Kings — nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And — which is more — you'll be a Man, my son!

to keep one's head — a-și ține firea (textual capul)
about — în jurul
to blame bleɪm a învinovăți, a acuza
are ... blaming it on you — dau pentru asta vina pe tine
to trust trʌst a se încrede în
to doubt daʊt a se îndoi de
to make allowance ə'laʊəns for — a ține seama de; a avea înțelegere / a găsi justificare pentru
doubting 'daʊtɪŋ îndoială
waiting weɪtɪŋ așteptare
to lie laɪ (verb regulat) — a minți

being lied about — mințindu-se pe
socoteala ta
to deal di:l dealt, dealt delt (in) —
a se ocupa (cu)
lies laiz minciuni
to give way to — a da friu
hating 'heitin ură
yet — totuși
to look — a părea, a arăta
nor no: nici
to dream dri:m dreamt, dreamt
dremt sau dreamed, dreamed
dri:md — a visa
dream dri:m vis
master 'ma:stə stăpîn
thought θo:t gînd
aim eim scop, țel
triumph 'traɪəmf triumf
disaster di:zə:stə dezastru, neno-
rocire
to treat tri:t a trata
impostor im'pɒstə impostor
just the same — exact la fel
to bear beə bore bo: borne bo:n
(aici) a răbda; a suporta; a
purta, a duce
truth tru:θ adevăr
the truth (that) you've spoken —
adevărul pe care l-ai rostit
to twist twist a răsuci; (aici) a
răstălmăci
knave neiv pungaș, nemernic, ticălos
trap træp cursă
to watch wɒtʃ a privi
the things you gave your life to —
the things to which you gave
your life
to break breik broke bræk broken
'bræukn a sfărîma, a sparge
to stoop stu:p a se apleca
to build bild built, built bilt (up) —
a clădi a construi
build'em 'bildəm build them

to wear weə wore wo: worn wo:n
a purta; a uza
worn-out — uzat
tool tu:l unealtă
heap hi:p grămadă
winnings winɪŋz câștiguri
to risk risk a risca
turn tɜ:n (aici) rînd, tur
pitch-and-toss 'pitʃən 'tɒs rișcă
to start sta:t a porni, a începe
to breathe bri:ð a respira; (aici)
a sufla
loss los pierdere
to force fo:s a sili
nerve nə:v nerv
sinew 'sinju: tendon; (aici) mușchi
to serve sə:v a sluji
to serve your turn — să te slujească
long — mult timp
to hold on 'həʊld 'ɒn a rezista
except ik'sept afară de
will wil voință
crowd kraud mulțime
virtue 'vɜ:tju: virtute
walk with Kings — să mergi / pă-
șești alături de regi
nor — (aici) dar să nu
the common touch ðə 'kɒmən 'tʌtʃ
trăsătura comună; (aici) legă-
tura / contactul cu cei mulți
neither 'naɪðə... nor no: — nici ... nici
foe fəu dușman
to hurt hæ:t (aici) a atinge, a
lovi, a jigni
to count (with) kaunt a conta / a
avea importanță (în ochii)
none nan nici unul
to fill fil a umple
unforgiving 'ʌnfə'gɪvɪŋ neiertător
sixty seconds' worth wə:θ preț de
șaizeci de secunde
distance run — distanță alergată
which — ceea ce

JOKES



"I'm collecting for an old ladies home," said the social worker. "Have you anything you'd like to contribute?"

"I certainly have," replied the young husband. "Wait just a moment and I'll give you my mother-in-law."

to collect kə'lekt a colecționa; a face colectă
social worker — activist pe tărîm social
old ladies home — azil de bătrîne to contribute kən'tribju:t a contri-
bui

* * *

John: I couldn't believe it when they told me you were here in hospital. Why, only last night I saw you in a dance-hall with a gorgeous blonde.
George: Yeah... so did my mother-in-law.

why — păi
only last night — nu mai departe
de aseară
dance-hall 'da:ns-ho:l sală de dans
blonde blond blondă
yeah jæ (fam.) da
so did my mother-in-law — și soa-
cră-mea m-a văzut

* * *

I don't know what I'd do without my mother-in-law in the house... but it's nice dreaming about it.

* * *

A super-ego is what people who can afford to go to psycho-analysts have instead of a conscience.

super-ego 'sju:pər'i:gəu
to afford ə'fɔ:d a-și permite, a-i da
mîna
psycho-analyst 'saikəu 'ænəlist psiho-
analist
instead of — în loc de
conscience 'kɒnsns conștiință

* * *

Psychiatrist: I think we could relieve this apathy and depression of yours a little by introducing more stimulus into your life. For instance, what sort of social contacts have you?

Young man (*gloomily*): Very few. I just sit about most of the time...

Psychiatrist: You don't go out with girls?

Young man: I'm afraid not.

Psychiatrist: Wouldn't you like to?

Young man: I certainly would!

Psychiatrist (*briskly*): Then why on earth don't you?

Young man (*even more gloomily*): My wife is against it.

to relieve ri'li:v a ușura; a înlătura

apathy æpəθi apatie

depression di'presn depresiune

stimulus 'stimjuləs stimul(ent)

contact 'kontækt contact

gloomily 'glu:mili mohorît, poso-

morit

just dʒʌst (*aici*) doar

to sit about — a sta (degeaba)

briskly 'briskli vioi

why on earth — de ce naiba

even more gloomily — și mai mo-

horit / posomorit

* * *

Two days after a leading doctor announced that whisky, salads and sex were the secrets of long life, a newspaper carried the following headline:

IF RABBITS DRANK, THEY WOULD LIVE FOR EVER.

leading doctor — doctor de frunte

to announce ə'naʊns a anunța

salad 'sæləd salată

secret 'si:krit secret

to carry — (*aici*) a publica

headline 'hedlain titlu

rabbit 'ræbit iepure

for ever fər'evə veșnic

* * *

Two pedestrians were knocked down by a car driven by a young lady.

"Did you get her number?" asked one.

"No," replied the other. "How could I get her number when she was going so fast?"

"Nice-looking girl, though, wasn't she?"

"Yes. Did you see her beautiful blue eyes?"

pedestrian pi'destriən pieton

la pămînt

to knock down 'nok 'daʊn a trînti

though ðəʊ (*aici*) totuși

* * *

A woman worries about the future until she gets a husband.

A man never worries about the future until he gets a wife.

* * *

"Which of those two men is the bridegroom?"

"The anxious-looking one. The cheerful one is the bride's father."

anxious-looking 'æŋksəs'lʊkiŋ cu **cheerful** 'tʃiəfʊl vesel, bine dispus
fața îngrijorată

* * *

Patient: Doctor, I'm afraid I've brought you on a long journey.

G.P.: Oh, don't worry about that. I had to visit a neighbour of yours, so I thought I'd kill two birds with one stone.

journey 'dʒə:ni călătorie, cale

generală

G.P. (General Practitioner) 'dʒenərəl I'd — I would

præk'tiʃənə doctor de medicină

stone stəʊn piatră

* * *

"Give it to me straight, doctor," said the very sick man. "How long have I got?"

"It's hard to say," said the doctor, "but if I were you, I wouldn't start watching any TV serials."

give it to me straight — (*aici*)

spune-mi deschis / pe neocolite

sick sik bolnav

serial 'siəriəl serial

* * *

Mr. Dough and Mr. Grand, two businessmen, were visiting the ancient ruins of Europe. They were enjoying their tour immensely. In Rome the guide indicated to them the Colosseum.

"Dough," said Grand, "this illustrates what I've told you not once but a hundred times; when you haven't got sufficient capital, you don't start to build."

Dough dəʊ (*ca subst. comun*: aluat; bani, parale)

to enjoy in'dʒɔi a plăcea

Grand grænd (*ca subst. comun*:

1 000 de dolari)

tour tuə călătorie, tur

immensely i'mensli imens

guide gaid ghid

businessman 'biznismæn pl. busi-

to indicate 'indikeit a indica

nessmen 'biznismen oameni de

Colosseum kolə'siəm

afaceri

to illustrate iləstreit a ilustra

ancient 'eɪnʃnt străvechi

sufficient sə'fɪʃnt suficient

ruins 'ruɪnz ruine

capital 'kæpɪtɪl capital

* * *

Sir Lancelot, who had lost his horse in a bitter battle, managed to stagger to a nearby farmhouse, where he asked the farmer to lend him a horse, so that he could return to the battle.

"I'm afraid I don't have a horse to spare," said the farmer, "but I have a large St. Bernard dog you could use."

Sir Lancelot took one look at the huge, shaggy dog and cast his eyes towards the dark and stormy sky.

"Surely," he said, "you wouldn't send a knight out on a dog like this."

Sir Lancelot 'sə: 'la:nslət (one of the knights of the Round Table)
'wʌn əv ðə 'naɪts əv ðə 'raʊnd 'teɪbl — unul din cavalerii Me-sei Rotunde

a bitter battle 'bætl o bătaie crîn-cenă

to manage 'mænɪdʒ a reuși

nearby 'niəbaɪ apropiat, din apro-piere

farmhouse 'fa:mhaʊs casă țără-nească

so that he could — ca să poată
to spare speə de rezervă, de care te poți lipsi

St. Bernard sən'bə:nəʊ

(that) you could use ju:z pe care l-ați putea folosi

huge 'hju:dʒ enorm

shaggy 'ʃægi flocoș

to cast, cast, cast ka:st a arunca

towards tə'wɔ:dz spre

stormy 'sto:mi bîntuit de fur-tună

Surely you wouldn't send a knight out on a dog like this — (aici) doar n-ai trimite un cavaler afară pe un câine ca ăsta — (joc de cuvinte prin răsturnarea elementelor: **surely you wouldn't send a dog out on a night like this** — doar n-ai da un câine afară pe o noapte ca asta).

LIMERICKS



There was a kind curate of Kew
Who kept a large cat in a pew,
Where he taught it each week
Alphabetical Greek,
But it never got further than μ.

kind kaɪnd cumsecade, bun

curate 'kjʊərɪt preot

Kew kjʊ:

pew pjʊ: strună

alphabetical ælfə'betɪkl alfabetic

Greek gri:k limba greacă, elina

it never got further 'fɔ:ðə nu
ajungea mai departe, nu depă-
șea stadiul

μ **literă grecească pronunțată** mju:
miau

There once were two cats of Kilkenny;
Each thought there was one cat too many;
So they fought and they fit,
And they scratched and they bit,
Till instead of two cats there weren't any.

Kilkenny kil'keni

one cat too many — o pisică de prisos

fit fit formă inexistentă ca trecut al
lui **to fight** sau ca verb derivat
din substantivul **fit** (acces, pan-
dalie), **folosită aici atât pentru**

**aliterație cât și pentru rimă și ca
element de surpriză**

to scratch skrætʃ a zgîria

to bite baɪt **bit** bɪt **bitten** 'bɪtn a
mușca

instead of ɪn'sted əv în loc de
any 'eni (aici) nici una

A tutor who played on the flute

Had to teach two young people to toot.

Said the boys to the tutor:

"Is it harder to toot or

To tutor two tooters to toot?"

tutor 'tju:tə profesor, instructor
(aici, pronunția amer. 'tu:tə)

flute flu:t flaut

to teach ti:tʃ **taught, taught** to:t
a învăța (pe altul)

to toot tu:t a sufla (dintr-un instru-
ment)

harder 'hɑ:də mai greu

to tutor (aici) 'tu:tə a învăța (pe
altul)

tooter 'tu:tə suflător

A mathematician named Haines

After infinite racking of brains

Now says he has found

A new kind of sound

That travels much faster than planes.

mathematician 'mæθɪmə'tɪʃn mate-
matician

Haines heɪnz

infinite 'ɪnɪnɪt ɪnɪnɪt, nesfârșit

racking of brains 'rækɪŋ əv 'breɪnz
stoarcerea creierului

kind kaɪnd fel

sound saʊnd sunet

plane pleɪn aeroplan

There was an old fellow named Green

Who grew so abnormally lean,

And flat, and compressed,

That his back squeezed his chest,

And sideways he couldn't be seen.

to grow lean li:n a slăbi

abnormally əb'no:məli anormal (de)

that — încît

back bæk spată

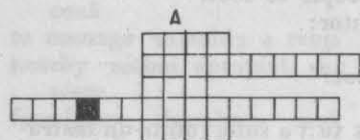
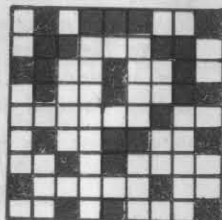
to squeeze 'skwi:z (aici) a turti

chest tʃest piept

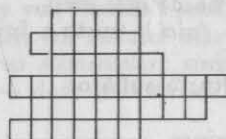
sideways 'saɪdweɪz lateral

CROSSWORD PUZZLE

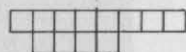
A-B: CEI CE TRĂIESC ÎN SĂLBĂTICIE



cerb
cimpanzeu
ciută
boa constrictor
urs



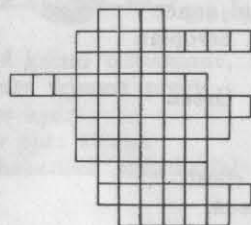
leu
tigru
viperă
rinocer
antilopă
jaguar



veveriță
rîs, linx



hipopotam
panteră
leopard



bufniță
ren
lup
crocodil
elefant
girafă
mămuță
zebră
struț
șarpe

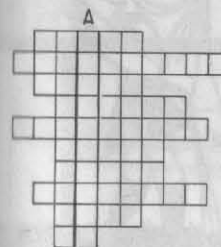
B

Pentru rezolvare, consultați lista de la pag. 39, 40, Vol. 4.

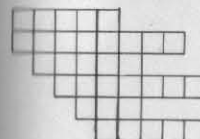
CROSSWORD PUZZLE

A-B: FORME NECONFORMISTE DE PLURAL

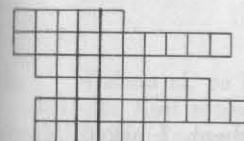
Dați singularul următoarelor substantive:



mice mais șoareci
phenomena fi'nomina fenomene
teeth ti:θ dinți; măsele
crises 'kraisiz crize
criteria krai'tiəriə criterii
children 'tʃildrən copii
women 'wimin femei
addenda ə'dendə adaosuri; addenda
feet fi:t picioare
oxen 'oksən boi



sheep ʃi:p oi
bacilli bæ'silai bacili
data 'deita date; fapte
errata e'ra:tə erată
men men bărbați; oameni
lice lais păduchi



staves steivz bețe, bastoane; toiege
hypotheses hai'pəθisi:z ipoteze
geese gi:s gîște
brethren (rar) 'breðrən frați
memoranda memə'rændə memorandumuri
bases 'beisi:z baze

B

Pentru cuvintele neîntîlnite în cursul lecțiilor, consultați "Dezlegarea", de la pag. 115, Vol. 4.





CHAPTER TWENTY-FOUR
'tʃæptə 'twenti 'fo:

24

PLEASANT JOURNEY

1. *The next day, about 11 o'clock A.M.*

MIKE: I can hear the bell.

SUE (*rising from her chair*): That must be them. I asked Monica and Andrei to come round for a last little chat over a cup of coffee. (*Goes to the front door and opens it.*)

MONICA: Hello, Sue.

SUE: Hello, Monica.

MIKE: Well, well, "the bird is on the wing, the poet says" and so on and so forth, eh?

MONICA: "It's late, and I am ready to depart," the poet says.

MIKE: What about Andrei? Wouldn't he like to join in our chat? You should have brought him along.

MONICA: He said he'd join us a little later. He's got a few things to sort out before our departure.

2. SUE: Do sit down, Monica. I'll go and see about coffee. I shan't be a minute. (*Goes out.*)

MIKE: What time's your flight?

MONICA: One-thirty.



CAPITOLUL 24

24

CĂLĂTORIE PLĂCUTĂ

1. *A doua zi, pe la ora 11 de dimineață.*

MIKE: Aud soneria.

SUE (*ridicându-se de pe scaun*): Ei trebuie să fie. I-am rugat pe Monica și pe Andrei să treacă pe aici ca să mai stăm puțin de vorbă pentru ultima oară la o cafea. (*Se duce la ușa de la intrare și o deschide.*)

MONICA: Bună, Sue.

SUE: Bună, Monica.

MIKE: Deci dar, „e pasărea în zbor, poetul spune” și așa mai departe, nu?

MONICA: „E-acum târziu, și-s gata să mă duc,” zice poetul.

MIKE: Dar ce e cu Andrei? Nu vrea să stea și el cu noi la o șuetă? Trebuia să-l aduci și pe el.

MONICA: A spus că vine și el puțin mai târziu. Mai are câteva lucruri de aranjat înainte de plecare.

2. SUE: Dar stai jos te rog, Monica. Eu mă duc să văd de cafea. Mă întorc imediat. (*Iese.*)

MIKE: La ce oră aveți avionul?

MONICA: La unu treizeci.

MIKE: Is it a through flight?

MONICA: No. We'll stop at Brussels for about three quarters of an hour and we'll land at Otopeni airport around half past five.

MIKE: I suppose you're looking forward to it.

MONICA: Oh, yes. I haven't seen my parents for almost two years. I can't tell you how much I missed them. And they missed us.

MIKE: Especially you.

MONICA: Well, yes, especially me. Though they are terribly fond of Andrei. I sometimes think that they care for him more than they do for me. Anyway, they saw him last October when he went home. He drove all the way to Bucharest, you remember.

3. MIKE: I certainly do. And he left the car there.

MONICA: Yes. He had to. As soon as I— well, as soon as we knew I was going to have a baby, we realized that I couldn't go through the ordeal of so many days' drive across Europe. And as Andrei had to go home on business for a couple of weeks, we thought he'd better go in our car and leave it there.

MIKE: Very sensible. Flying is so much more comfortable.

SUE (*coming in with the coffee tray*): Is either of you airsick, Monica?

MONICA: No, neither of us. We're never airsick or seasick.

MIKE: I'm never airsick or seasick.

4. SUE: I am. I wish I were like you. I always prefer travelling by train.

MIKE: But there are the long distances, Sue. You can't always travel by train. You couldn't have gone to the United States by train, could you, darling?

SUE: I wish I could. Anyway, I appreciate your wit, darling.

MIKE: Thank you, Sue.

SUE: Not at all, darling.

MIKE: Hm, well, anyway, you couldn't have missed that concert in Philadelphia.

SUE: If it hadn't been such an important concert, I'd have given it up gladly. And if the plane hadn't been piloted by you, I should have been twice as scared as I was. You piloted it so smoothly, Mike. For my sake, I'm sure. None of the passengers were sick.

5. MIKE: Had there been a storm in the air, you'd have been pretty sick, most of you. And we never hit an air pocket either.

SUE: Neither was there a storm on our way back. I must say we were lucky. All the same, it gives me the creeps when I know there

MIKE: Zboară fără escală?

MONICA: Nu. Facem escală la Bruxelles cam trei sferturi de oră și aterizăm la aeroportul de la Otopeni cam pe la cinci și jumătate.

MIKE: Îmi închipui că de-abia aștepti.

MONICA: Vai, da. Nu mi-am văzut părinții de aproape doi ani. Nici nu pot să-ți spun ce dor mi-a fost de ei. Și lor de noi.

MIKE: Mai ales de tine.

MONICA: Ei da, mai ales de mine. Cu toate că îl iubesc grozav pe Andrei. Am impresia câteodată că țin la el mai mult decât la mine. Oricum, pe el l-au văzut în octombrie trecut când s-a dus în țară. A condus tot drumul pînă la București, ți-aduci aminte.

3. MIKE: Sigur că da. Și a lăsat mașina acolo.

MONICA: Da. Trebuia. De îndată ce... în sfîrșit, de îndată ce am știut că o să am un copil, ne-am dat seama că n-am să pot suporta chinul atîtor zile de călătorie cu mașina de-a curmezișul Europei. Și cum Andrei tot trebuia să se ducă în țară în interes de serviciu pentru vreo două săptămîni, ne-am gîndit că ar fi mai bine să se ducă cu mașina și s-o lase acolo.

MIKE: Foarte cumințe. E mult mai comod cu avionul.

SUE (*intră aducînd tava cu serviciul de cafea*): Suferă vreunul din voi doi de rău de avion, Monica?

MONICA: Nu, nici unul. Nu avem niciodată rău de avion sau rău de mare.

MIKE: Nici eu n-am niciodată rău de avion sau rău de mare.

4. SUE: Eu da. Aș vrea să vă semăn. Totdeauna prefer să călătoresc cu trenul.

MIKE: Dar există distanțele lungi, Sue. Nu poți totdeauna călători cu trenul. Nu te-ai fi putut duce în Statele Unite cu trenul, ce părere ai, scumpo?

SUE: Îmi pare rău că nu. Oricum, ți apreciez spiritul, scumpule.

MIKE: Mulțumesc, Sue.

SUE: N-ai pentru ce, dragul meu.

MIKE: Mda, oricum, n-ai fi putut pierde concertul acela de la Philadelphia.

SUE: Dacă n-ar fi fost un concert atît de important, aș fi renunțat bucuroasă la el. Și dacă avionul n-ar fi fost pilotat de tine, aș fi fost de două ori mai înspăimîntată decât am fost. L-ai pilotat așa de lin, Mike. De dragul meu, sînt sigură. Nici unuia dintre pasageri nu i-a fost rău.

5. MIKE: Dacă ar fi fost o furtună în văzduh, v-ar fi fost rău de-a binelea, celor mai mulți. Și nici n-am dat peste vreun gol de aer.

SUE: Și nici la întoarcere n-a fost furtună. Trebuie să spun că am fost norocoși. Oricum, mă face să mă înfior cînd știu că sub scau-

is a life-jacket under my seat and the lights come on over the pilots' door and I see "Fasten your belts" and "No smoking" for take-off.

MONICA: And what a relief when the lights go out and you can enjoy a smoke.

MIKE: Think of it, Sue. You go through the customs once, not six or seven times as you do when you travel across the Continent by train or by car.

6. ANDREI (*coming in*): Hello, everybody.

MIKE: Hello, I didn't hear the bell.

SUE: Neither did I. Did you, Monica?

MONICA: I didn't hear it either. Was the front door unlocked?

ANDREI: If it hadn't been unlocked I couldn't have come in, could I?

MONICA: My question deserved your answer. Thank you, Andrei.

ANDREI: There's something else you have to thank me for. If I hadn't checked in time, we'd have missed the plane.

MONICA: My goodness! How's that?

7. ANDREI: I'd completely forgotten that the time-table for TAROM flights always changes beginning with the 1st of April.

MONICA: And?

ANDREI: I remembered at the last moment. And I checked. Our flight is at 12.45 not at 1.30.

MONICA: Then we'd better hurry.

SUE: Oh, there's still plenty of time.

A noise comes from the garden. Iris, Jeff and Jerry burst into the house, shouting.

SUE: Now, children, I wish you wouldn't make such a noise.

JERRY: Are we in time?

SUE: Yes, you are.

MIKE: In time for what?

SUE: They wish to go to the airport with us and see Andrei and Monica off.

MONICA: How nice of them!

8. MIKE: But there won't be enough room in the car. Now let me count. Two—four—seven.

IRIS: Oh, Daddy, I must see them off.

JEFF & JERRY: Yes, Daddy, we must see them off.

MIKE: Let me see. Andrei, Iris and myself in front, and—

SUE: No. You, Jerry and Jeff in front and Monica, Andrei and myself in the back—

IRIS: And what about me?

MONICA: You'll sit on my lap.

SUE: Or on mine.

ANDREI: Or on mine.

nul meu se află o centură de salvare și când se aprind luminile deasupra ușii piloților și văd „Legați-vă centurile“ și „Fumatul oprit“ pentru decolare.

MONICA: Și ce ușurare când se sting luminile și poți savura o țigară.

MIKE: Gîndește-te, Sue. Treci prin vamă o singură dată, nu de șase sau șapte ori ca atunci când călătorești prin Europa cu trenul sau cu mașina.

6. ANDREI (*intrînd*): Bună la toată lumea.

MIKE: Bună, n-am auzit soneria.

SUE: Nici eu. Tu ai auzit-o, Monica?

MONICA: Nici eu n-am auzit-o. Ușa de la intrare era descuiată?

ANDREI: Dacă n-ar fi fost descuiată n-aș fi putut intra, ce părere ai?

MONICA: Întrebarea merita răspunsul. Mulțumesc, Andrei.

ANDREI: Mai e ceva pentru care trebuie să-mi mulțumești. Dacă n-aș fi verificat la timp, am fi pierdut avionul.

MONICA: Dumnzeule! Cum adică?

7. ANDREI: Uitasem ca pămîntul că orarul pentru cursele TAROM totdeauna se schimbă începînd de la 1 aprilie.

MONICA: Și?

ANDREI: Mi-am adus aminte în ultimul moment. Și am verificat. Avionul nostru este la 12.45 nu la 1.30.

MONICA: Atunci e cazul să ne grăbim.

SUE: Vai, dar mai e timp berechet.

Se aude un zgomot dinspre grădină. Iris, Jeff și Jerry dau buzna în casă, vociferînd.

SUE: Ei, copii, nu faceți atîta gălăgie.

JERRY: Am sosit la timp?

SUE: Da.

MIKE: La timp pentru ce?

SUE: Vor să meargă și ei la aeroport ca să-i conducă pe Andrei și pe Monica.

MONICA: Ce draguț din partea lor!

8. MIKE: Dar n-o să fie destul loc în mașină. Stai să număr. Doi ... patru ... șapte.

IRIS: Vai, tăticule, trebuie să-i conduc și eu.

JEFF și JERRY: Da, tăticule, și noi trebuie să-i conducem.

MIKE: Ia să văd. Andrei, Iris și cu mine în față, și...

SUE: Nu. Tu, Jerry și Jeff în față și Monica, Andrei și cu mine în spate...

IRIS: Și eu?

MONICA: Tu ai să stai pe genunchii mei...

SUE: Sau pe ai mei.

ANDREI: Sau pe ai mei.

IRIS: All right. You'll take turns.

MIKE: As you wish, darling. Now, before we leave for the airport, let's talk about our holiday in Romania.

SUE: Mike, we went into every detail last night at the farewell party.

MIKE: Yes, darling, we did. But let's sum up. Departure from London by car on the first of September. Crossing the Channel on the same day—

IRIS (*who has been looking out of the window*): Eight!

SUE: Eight what?

IRIS: There'll be eight of us in the car. Miss Cora is coming.

MIKE: Well I never! That old—

SUE: Mike, I wish you wouldn't talk like Mr. Goodge.

9. MIKE: All right, Sue, but how can we possibly squeeze her in?

SUE: Don't worry, Mike. I'll drive, and Miss Cora will sit on your lap.

MIKE: Oh no!

Iris opens the door for Miss Cora.

MISS CORA: Good morning, everybody. I hope I'm in time for the airport.

MIKE: Well, yes, Miss Cora, but—

FRED (*coming in*): Hello, everybody.

MIKE: Fred, you are the man of destiny. Can you come to London airport—?

FRED: I was going to London airport to meet a renowned mathematician from Austria.

MIKE: Splendid. Can you take Miss Cora and the boys in your car?

FRED: Of course, I can.

SUE: Oh, thank you, Fred. If it hadn't been for you—

MIKE: —Miss Cora would have travelled most uncomfortably, sitting on my lap.



IRIS: Foarte bine. O să faceți cu rîndul.

MIKE: Cum dorești, scumpo. Ei și acum, înainte de a pleca la aeroport, să discutăm despre vacanța noastră în România.

SUE: Mike, am discutat toate amănuntele aseară la petrecerea de adio.

MIKE: Da, iubito, așa este. Dar să recapitulăm. Plecarea din Londra cu mașina la 1 septembrie. Traversarea Canalului în aceeași zi ...

IRIS (*care s-a uitat pe fereastră*): Opt!

SUE: Opt ce?

IRIS: O să fim opt în mașină. Vine și Miss Cora.

MIKE: Nu se poate! Baba asta ...

SUE: Mike, te rog să nu vorbești ca Mr. Goodge.

9. MIKE: De acord, Sue, dar cum o mai înghesum și pe ea în mașină?

SUE: Nici o grijă, Mike. Am să conduc eu, și Miss Cora are să stea pe genunchii tăi.

MIKE: A, nu!

Iris deschide ușa lui Miss Cora.

MISS CORA: Bună dimineața la toată lumea. Sper că am sosit la timp pentru aeroport.

MIKE: Mda, Miss Cora, dar ...

FRED (*intrînd*): Bună la toată lumea.

MIKE: Fred, ești omul destinului. Poți să vii la aeroportul Londrei...?

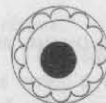
FRED: Chiar mă duceam la aeroportul Londrei ca să întîmpin un renumit matematician din Austria.

MIKE: Splendid. Poți s-o iei pe Miss Cora și pe băieții în mașina ta?

FRED: Sigur că da.

SUE: Vai, mulțumesc, Fred. Dacă n-ai fi fost tu ...

MIKE: ... Miss Cora ar fi călătorit cît se poate de incomod șezînd pe genunchii mei.





EXERCISES

24.1. 'twenti 'fo: 'wan

Treceți următoarele verbe la **infinitivul perfect**:

1. to like 2. to answer 3. to stop 4. to begin 5. to write 6. to go 7. to run 8. to fly 9. to give 10. to forget 11. to remember 12. to prefer 13. to hear 14. to lie [(a) a minți (b) a zăcea] 15. to lay 16. to understand.

24.2. 'twenti 'fo: 'tu:

Completați spațiile goale cu particula **to** a infinitivului numai acolo unde este cazul:

1. He wants ... see you. 2. Can you ... come tomorrow? 3. I heard him ... unlock the door. 4. Can you ... let me ... have your tape-recorder for a day or two? 5. He tried ... do his best. 6. I made him ... repeat the question. 7. Don't ask me ... do what I don't like ... do. 8. I watched the children ... cross the road. 9. He helped me ... finish my work. 10. I felt something ... move in the room. 11. You ought ... be more polite. 12. The story was so sad that it made all the children ... weep. 13. You should ... have come earlier. 14. It might ... have happened.

24.3. 'twenti 'fo: 'θri:

(a) Treceți următoarele fraze la trecut, cu și fără omisiunea lui **if**, după următorul model:

If I knew, I should tell you.

If I had known, I should have told you.

Had I known, I should have told you.

1. If the weather were fine, we should go for a walk. 2. If you did not insist, I should do it gladly. 3. If you listened carefully, you would understand. 4. You would succeed if you tried hard enough. 5. If it were not such an important concert, I would give it up. 6. If the plane were not piloted by Mike, Sue would be twice as scared as she is. 7. You would be pretty sick if there were a storm in the air. 8. If it were

not for Fred, Miss Cora would travel most uncomfortably. 9. I could finish the work if I started early.

(b) Dați formele prescurtate ale condiționalului din propozițiile de mai sus, după următorul model:

If I knew, I'd tell you.

If I'd known, I'd have told you.

24.4. 'twenti 'fo: 'fo:

Completați spațiile goale cu **either... or** sau **neither... nor**, după caz:

1. Your pipe is ... on the table ... under the table. It's in your pocket. 2. She is ... young ... old. She's middle-aged ('midl'eid3d de vîrstă mijlocie). 3. Please ... come in ... go out. Don't keep the door open. 4. She can't ... ski (ski: a schia) ... skate (skeit a patina). 5. I can ... see ... hear you. You are too far away ('fa:r ə 'wei departe). 6. My tea is ... too strong ... too weak. It's just as I like it.

24.5. 'twenti 'fo: 'faiv

(a) Traduceți textul din paranteze:

1. We didn't miss the train (și nici ei). 2. My wife is never seasick (și nici eu). 3. Jeff can't play the piano (și nici Jerry). 4. I couldn't unlock the door (și nici fratele meu). 5. Nu fumez (și nici altcineva din casa noastră). 6. I wouldn't like to have a raven for a pet (și nici Miss Cora).

(b) Replicați prin: "Nici eu", "Nici el" etc. (folosind subiectul indicat în paranteze), după următorul model:

"The children didn't like the play." (The parents.)

"Neither did the parents." sau

"Nor did the parents." sau

"The parents didn't like it either."

1. "Mike is never airsick." (his children.) 2. "You haven't changed at all." (you.) 3. "His novels aren't easy to understand." (his plays.) 4. I don't appreciate his kind of humour." (I.) 5. "I couldn't unlock the door." (the mechanic.) 6. "They can't see them off." (we.) 7. "Our plane won't stop at Brussels." (ours.)

(c) Replicați prin "Și eu", "Și el" etc. (folosind subiectul indicat în paranteze), după următorul model:

"Miss Cora's cats hate fleas." (Mr. Goodge.)

"So does Mr. Goodge."

1. "I am ready." (we.) 2. "She'd like to join our tennis club." (he.) 3. "We'll stop at Brussels." (Monica and Andrei.) 4. "I care for him." (I.)

5. "I'd completely forgotten about it." (*we.*) 6. "We must see them off." (*they.*) 7. "Iris would have travelled most uncomfortably sitting on Mike's lap." (*Miss Cora.*)

(d) Replicati prin echivalentul englezesc al expresiilor "Aşa e", "Exact", "Că bine zici" etc., după următorul model:

"He would like to join in our chat."

"So he would."

1. "The plane stops at Brussels." 2. "They are fond of Andrei." 3. "He drove all the way to Bucharest." 4. "Flying is so much comfortable." 5. "We went into every detail last night." 6. "You are the man of destiny." 7. "Miss Cora could sit on your lap."

24.6. 'twenti 'fo: 'siks

Completați spațiile goale cu **any, none, either sau neither**:

1. Have you read all these books? I haven't read ... of them. 2. Cut the apple into two and take ... half. 3. My parents are still young. ... of them is old. 4. I've heard of Sue's twins but I haven't seen ... of them. 5. I tried several cars but ... of them was fast enough for me. 6. I asked Monica and Andrei if ... of them was seasick. 7. ... of my parents was at home this morning. 8. Does ... member of your family speak French? 9. ... of Miss Cora's cats liked the raven.

24.7. 'twenti 'fo: 'sevn

Completați spațiile goale cu prepoziții acolo unde este cazul:

1. We had a chat ... a glass ... beer. 2. I'm looking forward .. seeing you again. 3. They are very fond ... music. 4. I prefer travelling ... train. 5. You'd better give ... smoking. 6. I did it ... your sake. 7. There's nothing I have to thank him ... 8. Before we leave ... the airport let's talk ... our holiday ... Romania. 9. If it hadn't been ... you, the party would have been very dull. 10. The guests were coming ... the garden gate one ... one. 11. There were tears ... her eyes. 12. I shall miss ... you. 13. The bird is ... the wing. 14. When it began to rain they all ran ... the house. 15. I don't think you really care ... me. 16. Monica couldn't go ... the ordeal of so many days' drive ... Europe. 17. We'll have to call ... at the grocer's ... our way ... home. 18. I remembered ... the last moment. 19. The children wanted to go ... the airport and see Monica and Andrei off. 20. We shall leave ... Romania ... the first ... September.

24.8. 'twenti 'fo:r 'eit

Reconstituiți propozițiile de mai jos așezând cuvintele în ordinea lor normală:

1. along, should, you, have, him, brought. 2. looking, seeing, I'm, you, forward, to, again. 3. parents, terribly, Andrei, fond, of, are, my. 4. do, him, they, more, to care, for, seem, than, me, they, for. 5. come, for, over, lights, on, the, door, pilots', take-off, the. 6. out, can, relief, what, and, a, lights, go, the, when, you, smoke, a, enjoy, and. 7. make such, children, wish, noise, I, now, wouldn't, a, you. 8. last, farewell, went, detail, into, night, at, party, we, the, every. 9. to, mathematician, am, London, to meet, going, a, renowned, from, I, Austria, airport. 10. been, uncomfortably, Miss Cora, hadn't, travelled, have, sitting, it, most, lap, on, Fred, if, for, would, Mike's.

24.9. 'twenti 'fo: 'nain

Traduceți în limba engleză:

(a) Când a sunat soneria, Sue și-a adus aminte că îi invitasese pe Monica și pe Andrei să vină la o ultimă șuetă la o cafea. Monica era singură. Andrei avea să vină și el (*would join them*) mai târziu.

Monica și Andrei plecau cu avionul (*to fly*) în (to) România. Monica aștepta cu nerăbdare să-și revadă părinții. Nu-i văzuse de aproape doi ani.

Nici Andrei nici Monica nu aveau (*was*) rău de avion. Dar Sue avea. Acum câțva timp (*Some time ago*) trebuise să meargă cu avionul în Statele Unite pentru un concert. Dacă avionul n-ar fi fost pilotat de Mike, Sue ar fi fost de două ori mai speriată decât a fost. Oricum, avusese noroc. Nu fusese nici o furtună în aer și nici nu întâlniseră (*to hit*) nici un gol de aer.

Când a venit Andrei, le-a spus că dacă (el) n-ar fi verificat la timp, el și Monica ar fi pierdut avionul. Zborul lor era la 12.45, nu la 1.30 cum (*as*) crezuseră.

În timp ce stăteau de vorbă (*to chat*), Iris, Jeff și Jerry au dat buzna în casă. Doreau să meargă la aeroport cu părinții lor ca să (*and*) conducă pe Monica și pe Andrei la plecare. Mike se temea că nu va fi destul loc în mașină. Erau șapte. Dar era în regulă (*all right*). Mike avea (*would*) să stea în față cu băieții, iar Sue, Monica și Andrei în spate. Iris avea să stea pe genunchii lor.

Apoi a venit Miss Cora. Voia și ea să meargă la aeroport. Cum ar fi putut să-și lase (*to let*) prietenii să plece (*to go away*) fără să-i conducă? Cum puteau s-o (mai) înghesuie și pe Miss Cora în (*into*) mașină? Din fericire (*Luckily*) Fred a trecut pe la ei (*to come round*) în drum spre aeroport. Se ducea acolo să primească un renumit matematician din

Austria. Fred avea (*would*) să-i ia pe băieți și pe Miss Cora în mașina lui. Dacă n-ar fi fost Fred, Miss Cora ar fi călătorit cât se poate de incomod șezînd pe genunchii lui Mike.

(b) 1. Vin și eu mai târziu (*to join*). 2. Când avea 20 de ani s-a înrolat în armată. 3. Aștept cu nerăbdare spectacolul de mine. 4. Monica și Andrei așteaptă cu nerăbdare să-și revadă părinții. 5. Am decolat (*to take off*) la ora 12 fix. 6. Când ați aterizat? 7. Lucram de vreo două ore cînd deodată luminile s-au stins. 8. După un minut s-au reaprins. 9. Mînc foarte puțin seara. — Foarte cuminte din partea ta. 10. Dacă ții la mine, lasă-te de fumat. 11. Aș vrea (*to wish*) să mă pot lăsa de fumat. 12. Fă-o de dragul meu. 13. Ne place [Îndrăgim] muzica modernă. 14. I-am invitat să vină la (*for*) o șuetă la un pahar de vin (*wine wain*). 15. Va trebui să facem cu rîndul. 16. Mă trec florii cînd văd o omidă (*caterpillar* 'kætəpɪlə). 17. Cheia ta trebuie să fie sau pe pian sau în propriul tău buzunar. 18. Nici Jeff (și) nici Jerry nu știu să schieze. 19. Nu înțeleg nici muzica nici cuvintele. 20. Nici tu nu înțelegi, sînt sigur. 21. Nu sînt obosit. — Nici eu. 22. Nu ține la ea. — Nici ea nu ține la el. 23. Niciunul dintre studenți n-a putut răspunde la întrebare. 24. Cîte romane de Dickens ai citit? — N-am citit nici unul. 25. Este vreunul din părinții tăi acasă? 26. Am încercat (*to try on*) toate pălăriile din (*in*) vitrină dar nu mi-a plăcut nici una din ele. 27. Care dintre cei doi frați este mai talentat (*talented* 'tæləntɪd). — Nici unul. 28. Care jumătate e a mea? — Oricare. 29. Dacă n-aș înțelege poanta (*to see the point*) n-aș ride. 30. Dacă n-aș fi înțeles poanta n-aș fi ris. 31. Dacă suc de grepfrut n-ar fi așa de acru l-aș putea bea. 32. Dacă suc de grepfrut n-ar fi fost atît de acru l-aș fi putut bea. 33. Am merge la mare dacă vremea n-ar fi așa de rece. 34. Am fi mers la mare dacă vremea n-ar fi fost așa de rece. 35. Ar trebui să încerci. 36. Ar fi trebuit să încerci. 37. S-ar putea întîmpla. 38. S-ar fi putut întîmpla. 39. Ce ai face dacă toate luminile s-ar stinge? 40. Dacă n-ai fi atît de neatenț n-ai fi făcut atîtea greșeli. 41. Dacă n-ai fi făcut atîtea greșeli profesorul n-ar fi atît de supărat pe tine.

24.10. 'twenti 'fo: 'ten

DICTATION

an'drei ənd mo'ni:kə wər 'æŋksəs tu 'si: ðə 'peərənts ə'gen full stop ðei wə 'lʊkiŋ 'fo:wəd tu it full stop mo'ni:kə 'hædnt 'si:n ðəm fər 'o:lməust 'tu: 'jə:z full stop an'drei həd 'bi:n 'lʌki semi-colon 'lɑ:st ok'təʊbə hi həd 'gɒn on 'biznis tu ru 'meinjə fər ə 'kʌpl əv 'wi:ks full stop ðei wə 'li:vɪŋ tə'dei baɪ 'pleɪn full stop 'lʌkili 'naɪðər əv ðəm wəz 'eəsɪk full stop

ənd 'lʌkili 'tu: an'drei həd 'tʃekt ðə taim əv ðə 'flaɪt full stop it wəz ət 'twelv 'fo:ti 'faɪv comma 'nɒt ət 'wʌn 'θə:ti əz ðei həd 'θo:t full stop ðei 'kʊd 'i:zili həv 'mɪst ðə 'pleɪn full stop; a new paragraph an'drei ənd mo'ni:kə wə 'nau ət ðə 'frendz 'haus comma fər ə 'lɑ:st 'tʃæt əʊvər ə 'kʌp əv 'kɒfi full stop 'o:l ðeər 'ɪŋglɪʃ 'frendz wə 'gəʊɪŋ tə 'si: ðəm 'o:f ət ði 'eəpɔ:t full stop ənd wen wi: 'sei quote 'o:l ðə 'frendz unquote wi: 'mi:n 'mis 'ko:rə 'tu: comma əv 'ko:s full stop 'hau kʊd 'o:l əv ðəm 'get intʊ 'wʌn 'kɑ: iz 'mo: ðən aɪ kən 'tel full stop if it 'hædnt bɪn fə 'fred comma 'mis 'ko:rə wʊd əv 'trævəld 'məʊst ən 'kʌmftəbli 'sɪtɪŋ on 'maɪks 'læp full stop.

24.11. 'twenti 'fo: i'levn

(a) Dați răspunsuri lungi și scurte la întrebările de mai jos:

1. Did Monica and Andrei come round together for a last chat?
2. Wouldn't Andrei like to join in their chat?
3. Are Monica's parents fond of Andrei?
4. Doesn't Sue prefer travelling by train?
5. Could she have gone to the United States by train?
6. Didn't Mike pilot the plane smoothly?
7. Were any of the passengers sick?
8. Were either Andrei or Monica ever airsick?
9. Was their flight at 1.30?
10. Would they have missed the plane if Andrei hadn't checked?
11. Didn't Jeff and Jerry wish to see them off?
12. Did Miss Cora wish to see them off?
13. Was there enough room in the car?
14. Could Fred take some of them in his car?

(b) Dați răspunsuri scurte la întrebările de mai jos:

1. Are Andrei and Monica flying back to Romania today or tomorrow?
2. Is their flight at 1.30 or at 12.45?
3. Will they land at Otopeni airport or at Băneasa airport?
4. Did Andrei drive to Romania or did he go by plane last October?
5. Did he leave his car there or did he drive back to England?
6. Did Sue go to the United States by plane or by ship (vapor)?
7. Was the plane piloted by Mike or by another pilot?
8. Are Mike and Sue and the children going to spend their holiday in Romania or in another country?
9. Will they travel by plane, by train or by car?
10. Will they leave London on the 1st of August or on the 1st of September?

(c) *Răspundeți la următoarele întrebări:*

1. Who came round for a last little chat?
2. Who would join them a little later?
3. Where were Monica and Andrei flying to?
4. What time did they think their plane was?
5. What time was the flight actually?
6. For how long hadn't Monica seen her parents?
7. Who did Monica's parents care for?
8. Why couldn't Sue have given up the concert in Philadelphia?
9. For whose sake did Mike pilot the plane smoothly?
10. How many of the passengers were sick?
11. How many times do you go through the customs when you fly to the United States?
12. Who did the children want to see off?
13. Who was Fred going to meet at London airport?
14. Who would have travelled most uncomfortably sitting on Mike's lap?

(d) *Întrebați în limba engleză*

1. a. dacă Sue i-a invitat pe Monica și pe Andrei la o cafea.
b. pe cine a invitat Sue la o cafea.
2. a. dacă Andrei a venit împreună cu Monica.
b. de ce n-au venit împreună.
3. a. dacă avionul lor este la 1.30.
b. la ce oră este avionul lor.
4. a. dacă Monica aștepta cu nerăbdare să-și revadă părinții.
b. ce aștepta Monica cu nerăbdare.
5. a. dacă părinții Monicăi îl îndrăgesc pe Andrei.
b. pe cine îndrăgesc părinții Monicăi.
6. a. dacă poți merge din Anglia în Statele Unite cu trenul.
b. de ce nu poți merge din Anglia în Statele Unite cu trenul.
7. a. dacă Monica a apreciat spiritul lui Andrei.
b. al cui spirit l-a apreciat Monica.
8. a. dacă Mike a pilotat avionul.
b. cine a pilotat avionul.
9. a. dacă Monica i-a mulțumit lui Andrei pentru răspuns [răspunsul său].
b. pentru ce i-a mulțumit Monica lui Andrei.
10. a. dacă copiii voiau să-i conducă pe Monica și pe Andrei la plecare.
b. cine voia să-i conducă la plecare.
11. a. dacă Miss Cora ar fi călătorit incomod.
b. de ce ar fi călătorit Miss Cora incomod.

24.12. 'twenti 'fo: 'twelv

SPELLING

Scrieți cuvintele de mai jos în ortografia curentă:

'et 'əu 'a: 'ti: 'eitʃ — 'dʒei 'əu 'ai 'en — 'di: 'i: 'pi: 'ei 'a: 'ti: 'ju:
'a: 'i: — 'ti: 'eitʃ 'əu 'ju: 'dʒi: 'eitʃ — 'əu 'a: 'di: 'i: 'ei 'el — 'es 'i:
'en 'es 'ai 'bi: 'el 'i: — 'es 'i: 'ei 'es 'ai 'si: 'kei — 'ei 'dʌbl'pi: 'a:
'i: 'si: 'ai 'ei 'ti: 'i: — 'kæpitl 'pi: 'eitʃ 'ai 'el 'ei 'di: 'i: 'el 'pi: 'eitʃ
'ai 'ei — 'es 'em 'dʌbl'əu 'ti: 'eitʃ 'el 'wai — 'pi: 'ei 'dʌbl'es 'i: 'en
'dʒi: 'i: 'a: — 'el 'ai 'ef 'i: 'haifn 'dʒei 'ei 'si: 'kei 'i: 'ti: — 'di: 'i: 'es
'i: 'a: 'vi: 'i: — 'di: 'i: 'es 'ti: 'ai 'en 'wai — 'a: 'i: 'en 'əu 'dʌblju:
'en 'i: 'di: — 'ju: 'en 'si: 'əu 'em 'ef 'əu 'a: 'ti: 'ei 'bi: 'el 'wai —
'kei 'en 'dʌbl'i: 'es — 'kæpitl 'ei 'ju: 'es 'ti: 'a: 'ai 'ei — 'pi: 'el 'i:
'en 'ti: 'wai — 'si: 'eitʃ 'ei 'ti: — 'kæpitl 'bi: 'a: 'ju: 'dʌbl'es 'i: 'el
'es — 'a: 'i: 'ei 'el 'ai 'zed 'i:

PROVERBS



Hell is paved with good intentions.

Man, woman, and devil are the three degrees of comparison.

In the country of the blind the one-eyed man is king.

If you run after two hares you will catch neither.

If the mountain will not come to Mahomet,

Mahomet must go to the mountain.

If my aunt had been a man, she would have been my uncle.

to pave peiv a pava, a pardosi
intention in'tenʃn intenție
devil 'devl drac, diavol
degrees of comparison di'griz əv
kəm'pərisn grade de comparație
the blind ðə 'blaɪnd orbii

one-eyed 'wan'aɪd chior
hare heə iepure
neither 'naɪðə nici unul
Mahomet mə'həmit
aunt a:nt mătușă
uncle 'ʌŋkl unchi

QUOTATIONS

SHAKESPEARE



Soothsayer: Beware the ides of March.

Caesar: What man is that?

Brutus: A soothsayer bids you beware the ides of March.

Caesar: Set him before me; let me see his face.

Cassius: Fellow, come from the throng; look upon Caesar.

Caesar: What sayst thou to me now? Speak once again.

Sooth: Beware the ides of March.

Caesar: He is a dreamer; let us leave him pass.

soothsayer 'su:θseia ghicitor
beware bi'weə fereşte-te de
the ides of March ði 'aidz əv 'ma:tʃ
idele lui Marte
Caesar 'si:zə
Brutus 'bru:təs
to bid bid bade bæd bidden 'bidn
(urmat de infinitivul scurt) a
cere, a ruga; a porunci

to set, set, set set a pune
Cassius 'kæsiəs
fellow 'feləu (aici) omule
throng θrɒŋ mulţime
to look upon (învechit) — a privi la
what sayst thou 'sest ðau? (azi)
what do you say? — ce spui?
dreamer 'dri:mə visător
to pass pa:s a trece (mai departe)

Julius Caesar
'dʒu:liəs 'si:zə
I. ii. 18.

Caesar (to the Soothsayer): The ides of March are come.

Sooth: Ay, Caesar; but not gone.

are come (azi) have come —
au sosit

Ibid., III. i. 1.

Casca: Speak, hands, for me! (They stab Caesar.)

Caesar: Et tu, Brute? Then fall, Caesar! (Dies.)

Cinna: Liberty! Freedom! Tyranny is dead!

Casca 'kæskə
for me — în locul meu
to stab stăb a înjunghia
Cinna 'sinə

liberty 'libəti libertate
freedom 'fri:dəm libertate;
neatîrnare
tyranny 'tirəni tiranie

Ibid., III. i. 76.

Brutus: Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause; and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and

awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

All: None, Brutus, none.

Brutus: Then none have I offended.

be patient 'peɪfnt aveţi răbdare
till the last — până la sfârşit
Roman 'rəʊmən roman
countryman 'kʌntrɪmən pl. coun-
trymen 'kʌntrɪmən concetăţean
lover 'lʌvə (aici) prieten
cause ko:z cauză
to be silent 'saɪlənt a tăcea
to believe bi'li:v a crede
mine (înainte de vocală în loc de my)
honour 'ɒnə onoare, cinste
respect ris'pekt respect
to — faţă de
to censure 'sensə a judeca, a critica
wisdom 'wɪzdəm înţelepciune
to awake ə'weɪk awoke ə'wəʊk
awoke sau awaked ə'weɪkt a trezi
senses 'sensɪz simţuri
to judge dʒʌdʒ a judeca
if there be (azi) if there is
assembly ə'sembli adunare
no less 'nəʊ 'les cu nimic mai mică
demand di'ma:nd (azi) demands
întreabă
less — mai puţin
had you rather — aţi vrea mai
degrabă, aţi prefera

were living — să trăiască
and die — să muriţi
slave sleiv sclav
free fri: liber
as — fiindcă
to weep wi:p wept, wept wept
a plînge
fortunate 'fo:tʃnɪt norocos, favori-
zat de soartă
to rejoice at ri'dʒɔɪs æt a se bucura
de
valiant 'væljənt viteaz
to honour 'ɒnə a cinsti
ambitious æm'bɪʃəs ambiţios
to slay slei slew slu: slain slein
(învechit) a ucide
there is în loc de there are
tears tiəz lacrimi
joy dʒɔɪ bucurie
fortune 'fo:tʃən noroc
valour 'vælə vitejie
death deθ moarte
base beis josnic
would (aici) să vrea
bondman 'bɒndmən rob
for — căci

to offend ə'fend a jigni; a greși
față de
him have I offended — față de el
am greșit
rude ru:d grosolan, necioplit
vile vail ticălos

will not (aici) să nu vrea
to pause po:z a se opri
reply ri'plai răspuns
I pause for a reply — mă opresc
și aștept răspuns
none nan (azi) no one

Ibid., III. ii. 12.

WILLIAM BUTLER YEATS (1865—1939)

'wiliəm 'batlə 'jeits

When You Are Old

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read; and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars
Murmur, a little sadly, how love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

when you are old — cînd vei
fi bătrînă
to nod nod (aici) a moțai
fire faie foc
to take down (a book) — a lua
(o carte din raft)
slowly read — read slowly
soft soft blînd, dulce, calm
look — privire
shadow 'ʃædəu umbră
deep di:p adînc
shadows deep — deep shadows
grace greis grație
beauty 'bju:ti frumusețe
false fo:ls prefăcut, fățarnic
true tru: adevărat

pilgrim 'pilgrim pelerin
sorrow 'sorəu mîhnire, întristare
changing 'tʃeindʒiŋ schimbător
to bend bend bent, bent bent a se
apleca
beside bi'said lîngă
bars ba:z gratii; (aici) gratiile
vetrei / căminului
glowing 'gləuiŋ dogoritor
to murmur 'mə:mə a murmura
to flee fli: fled, fled fled a fugi
to pace peis a pași
overhead 'əuvəhed de sus, de
deasupra capului
amid ə'mid printre
crowd kraud mulțime, pile

JOKES



The young newly-weds were alone on the train which was taking them on the first stage of their honeymoon in the south of France.

After ten minutes of complete silence, the nervous groom said, "Darling, I wish we'd brought the grand piano with us from your mother's home."

"I know that you must have a good reason for wanting the grand piano," replied his bride. "Please tell me what it is."

"I've left our passport on it," he replied.

newly-weds 'nju:li 'wedz proaspăt
căsătoriti

I wish we'd brought — păcat că
n-am adus

stage steidʒ etapă

grand piano 'grænd 'pjænəu pian
(cu coadă)

honeymoon 'hanimu:n lună de
miere

I've left — am uitat

France fra:ns Franța

passport 'pa:spo:t pașaport

nervous 'nə:vəs nervos

* * *

First Nurse: "I went out with Doctor Hopkins last night and he behaved like a perfect gentleman."

Second Nurse: "He bores me, too."

Hopkins 'hopkinz

to bore bo: a plictisi

to behave bi'heiv a se purta

* * *

"Will you love me when I'm ugly and wrinkled?" asked Jennifer after one week of married bliss.

"Of course I do," replied her husband from behind the morning paper.

when I'm ugly and wrinkled 'riŋkld — cînd voi fi urîță și zbîrcită
Jennifer 'dʒenifə

bliss blis fericire

Of course I do — replică la Do you love me? nu la Will you love me?

* * *

A woman met an old friend at her psychiatrist's door.

"What a coincidence!" she cried. "We must have a cup of tea together! Tell me, are you coming or going?"

"If I knew that," replied her friend sombrely, "I wouldn't be here, would I?"

coincidence kəu'insidns coincidentă **sombrely** 'sombəli sumbru

* * *

The neurotic builds castles in the air; the psychotic lives in them; the psychiatrist charges the rent.

neurotic njue'rotik
castle 'ka:sl castel
psychotic sai'kotik

to charge the rent 'tʃa:dʒ ðə 'rent
a cere chiria
to charge — a cere un preţ, a lua

* * *

The psychiatrist had listened to his patient's interminable account of his depressive state, his face getting longer and longer. At the end, there was a long, gloomy silence. At last the psychiatrist raised his head slowly.

"Well, I suppose I could *try* to help you," he muttered lethargically. "But, as you say, what's the point? Everything's so futile..."

interminable in'tə:minəbl
interminabil
account ə'kaunt relatare
depressive state di'presiv 'steit stare
depresivă

to get longer — a se lungi
gloomy 'glu:mi sumbru
lethargically le'θa:dʒikəli letargic
what's the point point? ce rost are?
futile 'fju:tail inutil

* * *

Psychiatrist: "Your husband is suffering from a severe mental illness, madam. You should have arranged for him to see me long ago!"

Patient's wife: "But, doctor, when he was in his right mind he wouldn't see a psychiatrist at any price!"

to be in one's right mind —
a fi întreg la minte
wouldn't — nu voia, refuza să

at any price prais cu orice / nici
un preţ

* * *

When my mother-in-law is annoyed with me she throws tomatoes. I wouldn't mind so much if she would take them out of the tin first.

to be annoyed ə'noid a fi supărat/
enervat

tomato tə'ma:təu pl. **tomatoes** ~z
roşie
if she would — dacă ar binevoi

* * *

I went to the seaside last year. There were a lot of honeymooners at the hotel. You could tell they were on their honeymoon because they all started yawning at six o'clock in the evening.

honeymooners 'hanimu:nəz
perechi în luna de miere

you could tell — îţi dădeai seama
to yawn jo:n a căsca

* * *

We've got a lovely parrot at home — wonderful talker. I showed it to my mother-in-law. I said, "If you pull the string on its left leg it sings *La Paloma*. If you pull the string on its right leg it sings *Santa Lucia*." She said, "What happens if you pull both strings at once?" The parrot said, "I fall off my perch, you old fool."

to pull pul a trage
string stri:p sfoară

perch pə:tʃ stinghie

* * *

A professor of medicine asked a student what dosage of a particular drug should be administered to a patient. "Five grains, sir," replied the student confidently. But a minute later he raised his hand diffidently.

"Professor," he gulped, "about that last question of yours — I think the answer should have been —"

"Don't bother, young man," broke in the professor, glancing at his watch. "Your patient has already been dead for thirty-five seconds!"

dosage 'dəusidʒ doză
particular pə'tikjulə anumit

diffidently 'difidəntli neîncrezător,
îndoit

drug drag medicament
to administer æd'ministə a admi-
nistra

to gulp galp a înghiţi (în sec)
to bother 'boðə a se necăji / osteni /
sinchisi

grain grein dram
confidently 'konfidəntli cu încre-
dere, convins

to break in — a întrerupe
to glance gla:ns a arunca o privire
has been dead for — e mort de

* * *

Surgeon: "If I considered an operation to be necessary, would you have the money to pay for it?"

Patient: "Let's put it the other way, doctor — if I didn't have the money to pay for it, would you consider the operation to be necessary?"

surgeon 'sə:dʒən chirurg
operation opə'reiʃn operaţie

necessary 'nesisəri necesară
the other way — altminteri

* * *

A big-game hunter came across a dinosaur in the middle of the jungle and stared at it in surprise.

"You're extinct," he said.

The dinosaur was hard of hearing. "What was that you said?"

The hunter shouted at the top of his voice. "You are extinct."

The dinosaur looked a little nonplussed.

"So would you if you'd been dead for six million years."

game geim vīnat
hunter 'hantə vīnətor
to come across — a intilni
dinosaur 'dainəso: dinozaur
jungle 'dʒʌŋgl junglă
to stare steə a se holba

extinct iks'tɪŋkt stins, dispărut
hard of hearing — tare de urechi
at the top of his voice — cît a
putut de tare
nonplussed 'nɒn'plʌst încurcat,
descumpănit

LIMERICKS



There was an old lady of Staines
Who married a man without brains.
"When you die, dear," she said,
"I will open your head,
For I long to know *what* it contains."

Staines steinz
brains breinz creier(i)
when you die dai cînd ai să mori
to open 'əʊpən a deschide

for fo: căci
to long lɒŋ a-i fi dor; (aici) a arde
de nerăbdare/curiozitate
to contain kən'tein a conține

An amoeba named Sam and his brother
Were having a drink with each other;
In the midst of their quaffing
They split their sides laughing
And each of them is now a mother.

amoeba ə'mi:bə amibă
Sam sæm

were having a drink (echiv.)
stăteau la un pahar

in the midst midst (textual) in (echiv.) cînd beau mai cu nesăţ
mijlocul; (aici) în toiul they split their sides saidz laughing
to quaff kwa:f a bea (cu nesăţ) (echiv.) au plesnit de ris
in the midst of their quaffing to split, split, split split a (se) despica

That bottle of perfume that Willie sent
Was highly displeasing to Millicent.

Her thanks were so cold

They quarrelled, I'm told,

Through that silly scent Willie sent Millicent.

perfume 'pə:fju:m parfum
Willie 'wili
to send send sent, sent sent (aici)
a oferi
highly 'haɪli în cel mai înalt grad
displeasing dis'pli:ziŋ neplăcut
Millicent 'milisnt (aici) 'milisent

(that) they quarrelled 'kwɒrəld
încît s-au certat
I'm told — mi se spune
through θru: (aici) din pricina
silly 'sɪli stupid
scent sent parfum

There once was a young man named Hall
Who fell in the spring in the fall.

'Twould have been a sad thing

Had he died in the spring,

But he didn't — he died in the fall.

Hall ho:l
spring sprɪŋ izvor; primăvară;
săritură

fall fo:l (amer.) toamnă; cădere
'twould — it would
had he died — dacă ar fi murit

A canny young fisher named Fisher
Once fished from the edge of a fissure.

A fish with a grin

Pulled the fisherman in;

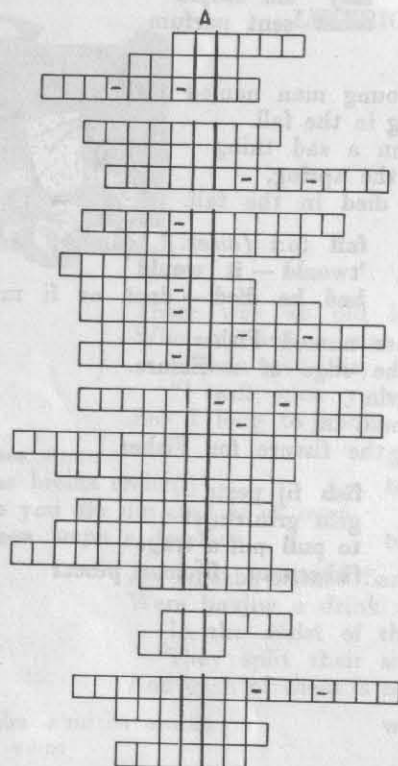
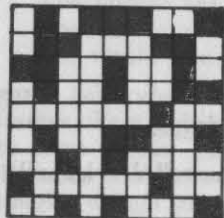
Now they're fishing the fissure for Fisher.

canny 'kæni abil
fisher 'fiʃə pescar
to fish fiʃ a pescui
edge edʒ margine
fissure 'fiʃə fisură, falie

fish fiʃ peşte
grin grin rînjat
to pull pul a trage
fisherman 'fiʃəmən pescar

CROSSWORD PUZZLE

A-B: TOATE BLAGOSLOVITELE RUDE DIN ACEASTĂ LUME
BLAGOSLOVITĂ



tată
unchi
ginere

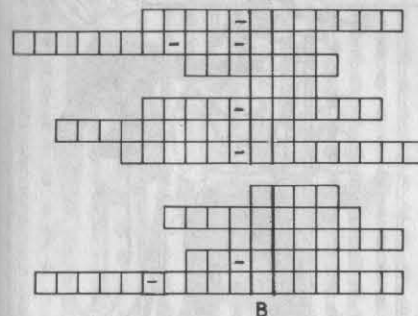
naș
mamă
socru

frate după tată / mamă
copii
fiică
fiu vitreg
soră după tată / mamă
soacră
fiică vitregă

cumnată
tată vitreg
nepoți (de bunici)
bunic, tată mare
frate
rude, rubedenii
rude, rubedenii
bunici
soț

soră
mătușă

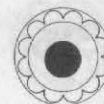
noră
nepot (de unchi / mătușă)
nepoată (de unchi / mătușă)
văr; vară, verișoară

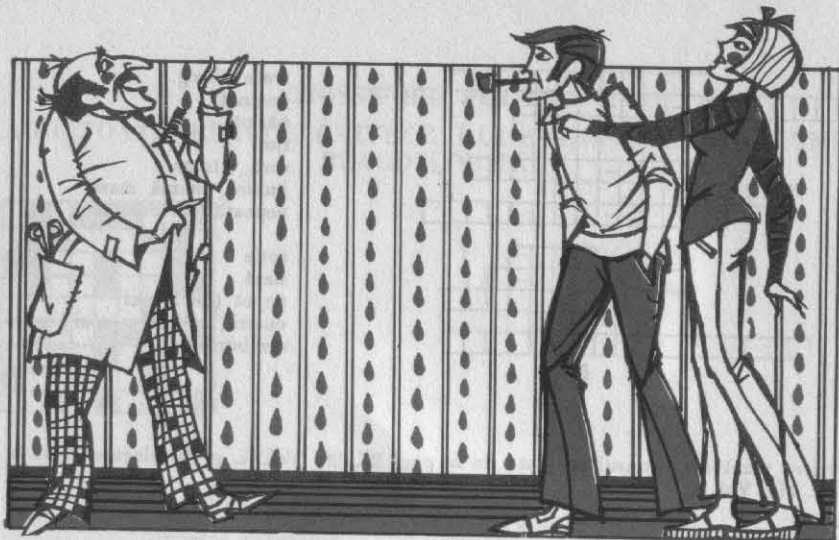


frate vitreg
cumnat
părinți
fiu
soră vitregă
bunică, mamă mare
nepoată (de bunici)

soție
nașă
nepot (de bunici)
cuscrii, rudele soțului / soției
străbunică

Pentru rezolvare, consultați lista de la pag. 27, 28, Vol. 4, și "Dezlegarea" de la pag. 116, Vol. 4.





CHAPTER TWENTY-FIVE

'tʃæptə 'twenti 'faiv



HAIRCUT

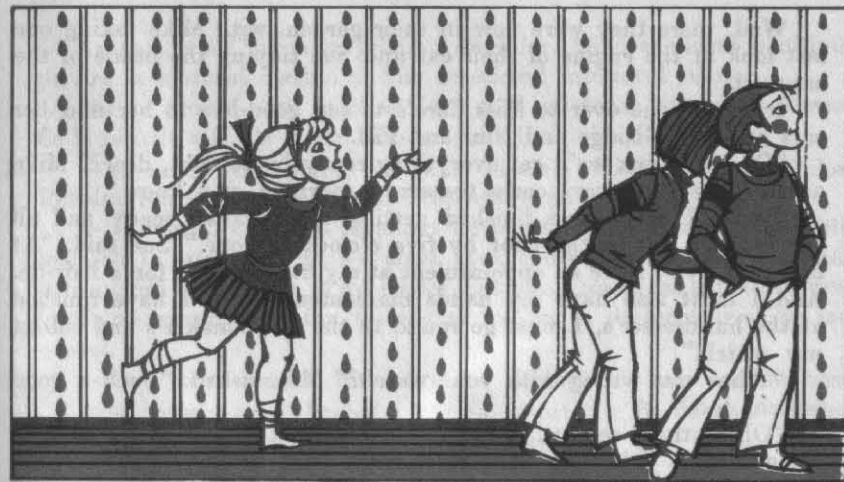
1. It was now the 31st of August. Sue and Mike were feverishly packing for their trip to Romania.

They were looking forward to visiting a country they had heard such wonderful things about. The Black Sea coast, the Danube Delta, the Carpathians, the monasteries of Northern Moldavia were said to be everything that someone travelling about the world could wish for. And the Romanian wines, Mike thought, were known to be among the best in the world. To say nothing of the Romanian cuisine.

Sue and Mike and the children were also looking forward to seeing their friends Monica and Andrei again and to making the acquaintance of little Alexandra.

2. About the end of May the Lees had received a telegram from Bucharest. It read, "Alexandra was born this morning. Everything perfect. Love from us all, Andrei."

They sent back a telegram of congratulations and best wishes. Then a letter came from Monica to say that little Alexandra was considered by everybody to be the sweetest angel on earth. And an angel is always worth seeing.



CAPITOLUL 25



TUNSOAREA

1. Era 31 august. Sue și Mike făceau cu înfrigurare bagajele pentru călătoria în România.

Așteptau cu nerăbdare să viziteze o țară despre care auziseră lucruri atât de minunate. Litoralul Mării Negre, Delta Dunării, Carpații, mănăstirile din nordul Moldovei aveau reputația de a fi tot ce-și poate dori cineva care călătorește prin lume. Iar vinurile românești, se gândea Mike, erau cunoscute a fi printre cele mai bune din lume. Ca să nu mai vorbim de bucătăria românească.

Sue, Mike și copiii așteptau de asemenea cu nerăbdare să-și revadă prietenii, pe Monica și pe Andrei, și s-o cunoască pe micuța Alexandra.

2. Pe la sfârșitul lui mai familia Lee primise o telegramă din București. Spunea: „Azi dimineață s-a născut Alexandra. Totul perfect. Cu drag, noi toți, Andrei”.

Au trimis la rindul lor o telegramă de felicitări și cele mai bune urări. Apoi a sosit de la Monica o scrisoare în care spunea că micuța Alexandra era socotită de toți a fi cel mai dulce înger de pe pământ. Și un înger merită oricând să fie văzut.

Well, there they were now in their garden, with Mike taking one last look at the engine of their car and Sue tidying the inside of the caravan.

Iris had gone over to Miss Cora's to say good-bye to her and her cats and Mr. Goodge and Nini and Fifi.

3. "Do you think we'll get everything ready by tonight, dear?" Mike asked. "We start very early tomorrow morning, you know."

"Well, I shall have finished getting the caravan ready and all the luggage put in the boot by five o'clock, I hope," Sue said. "At half past five I have an appointment at my hairdresser's for a hair-do. And I must also have my hands manicured. When I have finished at the hairdresser's, I must go round to the watchmaker's and collect my watch."

"What was wrong with your watch?" Mike asked. "Such a good watch, too."

"Oh, nothing serious. A hair must have got into it for it stopped altogether so I had to have it cleaned."

4. "Talking of hair," Mike said, "don't you think that the boys ought to have their hair cut?"

"Definitely," Sue said. "We must talk them into getting their hair cut. Jerry, Jeff," she called. "Now where can they be? Jerry! Jeff!"

"You are shouting yourself hoarse, dear," Mike said. "I'll go and look for them."

After a long search, Mike found them hiding in the basement. They had overheard their parents' talk and were doing their best to avoid a haircut.

"Now, Jeff and Jerry," Sue said when they came up pushed forward resolutely by their father. "You can't go on such a long trip with your hair dangling down to your waists," said Sue.

"Oh, Mummy," said Jerry, "aren't you exaggerating? Our hair only reaches down to our shoulders."

5. "Now boys," said Mike, "your mother is right. When Monica and Andrei see you with hair that length they'll have something to laugh at. Remember that we're going to spend about a week at Mamaia, basking in the sun and bathing in the sea all day long. We don't want you to wear bathing caps like women."

"And we don't want your tresses to flutter about on the heights of the Carpathians," Sue added.

"I insist on your having your hair cut to a decent length," said Mike.

Having agreed and having bye-byed themselves out of the garden, the boys started off at a trot to Mr. Brown's, the barber's.

* * *

Așadar, iată-i acum în grădina casei lor, Mike aruncînd o ultimă privire la motorul mașinii și Sue dereticînd interiorul rulotei.

Iris se dusesese pînă la Miss Cora să-și ia rămas bun de la dînsa, de la pisicile sale, de la Mr. Goodge și de la Nini și Fifi.

3. — Crezi că terminăm tot pînă diseară, iubito? întrebă Mike. Pornim foarte devreme mîine dimineață, știi.

— În sfîrșit, eu voi fi terminat de pregătit rulota și de pus toate bagajele în port-bagaj pînă-n cinci, sper, spuse Sue. La cinci și jumătate am oră la coafor ca să mă coafez. Și trebuie să-mi fac și manichiura. După ce termin la coafor, trebuie să trec pe la ceasornicar să-mi iau ceasul.

— Ce-a avut ceasul? întrebă Mike. Și încă un ceas așa de bun.

— A, nimic grav. Probabil că i-a intrat un fir de păr, fiindcă s-a oprit de tot și a trebuit să-l dau la curățat.

4. — Apropo de păr, spuse Mike, nu crezi că ar fi cazul ca băieții să se tundă?

— Categorie, spuse Sue. Trebuie să-i convingem să se tundă. Jerry, Jeff, strigă ea. Unde-or fi? Jerry! Jeff!

— Ai să răgușești strigînd, iubito, spuse Mike. Mă duc să-i caut.

După o căutare îndelungată, Mike i-a găsit ascunși în subsol. Surprinseseră discuția părinților lor și își dădeau toată osteneala să scape de tuns.

— Uite ce e, Jeff și Jerry, spuse Sue cînd ei se apropiară împinși cu hotărîre din spate de către tatăl lor. Nu puteți merge într-o călătorie atît de lungă cu părul pînă la talie, spuse Sue.

— Dar, mămico, spuse Jerry, nu găsești că exagerezi? Părul ne ajunge numai pînă la umeri.

5. — Măi băieți, spuse Mike, mama are dreptate. Cînd or să vă vadă Monica și Andrei cu asemenea lungime de păr or să aibă de ce rîde. Nu uitați că vom sta cam o săptămînă la Mamaia, să facem plajă și să ne scaldăm în mare cît e ziua de lungă. Nu dorim să purtați caschete de baie ca femeile.

— Și nu dorim să vă filfiiie părul în vînt pe înălțimile Carpaților, adăugă Sue.

— Insist să vă tundeți părul pînă la o lungime decentă, spuse Mike.

După ce s-au învoit și după ce au ieșit din grădina spunînd „pa! pa!”, băieții porniră la trap spre frizeria d-lui Brown.

* * *

6. Sue and Mike were now having their afternoon tea in the sitting-room.
 "Well, about ten o'clock tomorrow morning we'll be crossing the Channel on the ferry," said Mike.
 "And about this time tomorrow afternoon we'll be driving across Germany," said Sue.
 "And later on in the evening, weather permitting, we'll be raising the tent in a beautiful glade in the Black Forest," Mike said.
 "And the children will be quarrelling as to who is going to sleep in the tent and who in the caravan—"
 Just then they heard a knock on the door.
 "Who might that be?" said Mike. "Come in!"
 The door opened, and there stood Mr. Brown the barber, with a beaming face, though there were tears in his eyes.
7. Sue and Mike jumped from their chairs.
 "What's the matter?" Sue cried. "Where are the boys?"
 Mr. Brown stepped aside. Behind him stood Jeff and Jerry, looking abashed. Jeff had had his hair cut and now looked trim and nice, while Jerry still had the same length hair.
 "Mr. Lee," Mr. Brown began, "and Mrs. Lee—" and he burst into roars of laughter.
 Sue and Mike stared at him, stared at the boys and stared at each other.
 "Mr. Brown, will you explain please," said Mike puzzled.
8. Having pulled himself together, Mr. Brown said, "Well, Mr. Lee and Mrs. Lee, it was like this. The boys came along to my shop and looked through the window and saw that I was not in — there was only my assistant, a new man who didn't know them (that's what I was told afterwards). And then they thought—" And again Mr. Brown burst into roars of laughter. "Well— to cut a long story short, Jeff walked into the shop and said, 'May I have my hair cut, please,' and Hugh — that's the name of my new assistant — Hugh said, 'By all means,' and Jeff sat down in the chair and said he wanted a good haircut as his hair grew ever so fast. And five minutes after Jeff had left the shop, in walked Jerry and said, reproachful-like, 'Now, look here Mr— er— I told you my hair grew ever so fast. Why didn't
9. you cut it properly?' or words to that effect. The sight of him scared Hugh out of his wits and he ran out of the shop like mad as if he'd seen a ghost and bumped into me outside the shop and I had the hell of a time trying to stop him and make him tell me what had happened. And here I am with the boys — they were afraid to come

6. Sue și Mike își luau acum ceaiul în salon.
 — Vasăzică, mâine dimineată pe la zece traversăm Canalul Mincei cu feribotul, spuse Mike.
 — Și mâine după masă cam pe vremea asta vom traversa Germania, spuse Sue.
 — Și mai tirziu pe seară, dacă vremea va permite, vom înălța cortul într-o poiană frumoasă din Pădurea Neagră, spuse Mike.
 — Și copiii se vor certa cine să doarmă în cort și cine în rulotă. Chiar în momentul acela auziră o bătaie în ușă.
 — Cine o mai fi? întrebă Mike. Intră!
 Ușa se deschise, și iată că în prag sta dl Brown, frizerul, cu fața rîzătoare, deși avea lacrimi în ochi.
7. Sue și Mike săriră în sus din fotolii.
 — Ce s-a întâmplat? strigă Sue. Unde sînt băieții?
 Dl Brown se dădu de-o parte. În spatele lui erau Jeff și Jerry, cu mutre spășite. Jeff se tunsese și arăta acum ferchezuit și drăguț, în timp ce Jerry rămăsese cu același păr lung.
 — Domnule Lee, începu dl Brown, și doamnă Lee... și izbucni în hohote de rîs.
 Sue și Mike se holbară la el, se holbară la băieți și se holbară unul la altul.
 — Domnule Brown, vreți vă rog să explicați, spuse Mike nedumerit.
8. După ce își recăpătă stăpînire de sine, dl Brown spuse: Domnule Lee și doamnă Lee, uitați cum a fost. Băieții au venit la mine la prăvălie și s-au uitat prin geam și au văzut că eu nu eram acolo — era numai ajutorul meu, un nou angajat care nu-i cunoștea (asta mi s-a spus pe urmă). Și atunci s-au gîndit... Și din nou dl Brown izbucni în hohote de rîs. Bun, ca să nu mai lungesc vorba, Jeff a intrat în prăvălie și a zis: „Puteți să mă tundeți, vă rog”, și Hugh — așa-l cheamă pe noul meu ajutor — Hugh zice „Cum de nu,” și Jeff s-a așezat în scaun și a zis că dorește să fie bine tuns fiindcă îi crește părul grozav de repede. Și la cinci minute după ce Jeff a ieșit din prăvălie, hop intră Jerry și zice, cu reproș, „Uitați ce e, domnule... v-am spus că-mi crește părul grozav de repede. De ce
9. nu m-ați tuns ca lumea?” sau cam așa ceva. La vederea lui, Hugh s-a speriat de moarte de parcă ar fi văzut o stafie și a zbughit-o din prăvălie ca apucat și s-a ciocnit de mine în fața prăvăliei și ce-am avut pînă l-am priponit și l-am pus să spună ce s-a întâmplat. Și iacă am venit eu cu băieții — le-a fost frică să mai vină acasă ca să nu-i pedepșiți, și vă rog eu, domnule Lee și doamnă

home in case you should punish them, and please, Mr. Lee and Mrs. Lee, I want you to just have a good laugh as I've had, for these boys—o my God—” and Mr. Brown went into another fit of laughter, doubling up and holding his sides.

And Mike and Sue tried to look stern and Mike said—

No, he didn't say anything, he only opened his mouth, for just then Iris burst into the room with the big news:

“Miss Cora is coming to Romania with us.”

Well,
the story
of how Mike
and Sue and Jeff
and Jerry and Iris
(and Miss Cora) spent
their holidays in Romania
will be told in another book.



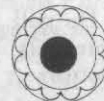
Lee, vreau să râdeți și dumneavoastră cu poftă cum am ris și eu, fiindcă băieții ăștia... o, Doamne... și domnul Brown, apucat de o nouă criză de ris, se încovoia din șale, ținându-se de pîntece.

Mike și Sue au încercat să-și ia un aer sever și Mike zise...

Nu a mai zis nimic, a apucat doar să deschidă gura, fiindcă în clipa aceea Iris a năvălit în cameră cu vestea cea mare:

„Miss Cora vine cu noi în România”.

Ei
bine,
povestea
despre felul
cum și-au petrecut
vacanța în România
Mike, Sue, Jeff și Jerry
și Iris (și Miss Cora) va
fi relatată într-altă carte.



EXERCISES

25.1. 'twenti 'faiv 'wan

Treceți următoarele propoziții la **Future Continuous**:

1. I have been reading. 2. He is watching a play on the TV. 3. We had been studying. 4. What are you doing tonight? 5. Have you been driving all day? 6. They were flying over the Atlantic. 7. Weren't you crossing the Channel at that time? 8. We are listening to a concert over the radio.

25.2. 'twenti 'faiv 'tu:

(a) Treceți următoarele propoziții la **Future Perfect**:

1. I shall finish 2. he will come 3. you will understand 4. they will grow 5. she will hear 6. you will drive 7. we shall speak 8. it will go.

(b) Traduceți în limba română formele astfel obținute.

25.3. 'twenti 'faiv 'θri:

Puneți verbele din paranteză la timpul cerut de corespondența timpurilor:

1. When you (*to see*) Mary you won't recognize her. 2. I can't see you before (*to finish*) my work. 3. I'll join you when I (*to be ready*). 4. As soon as the rain (*to stop*) we'll go for a walk. 5. Don't do anything until you (*to speak*) to him. 6. He will tell us everything when we (*to go*) to his office tomorrow morning. 7. You will understand when you (*to hear*) his reasons (*'ri:znə motive*).

25.4. 'twenti 'faiv 'fo:

Treceți următoarele infinitive la **participiul nedefinit** și la **participiul perfect**, după următorul model:

to go — going — having gone

1. to stop 2. to give 3. to travel 4. to keep 5. to put 6. to run 7. to lie 8. to understand 9. to write 10. to admit 11. to sleep 12. to hold 13. to tell 14. to drive 15. to have 16. to burst 17. to rise 18. to be.

25.5. 'twenti 'faiv 'faiv

Treceți următoarele propoziții la **pasiv**. Unele dintre ele comportă două transformări, după următorul model:

He gave me a good answer.

(1) A good answer was given to me.

(2) I was given a good answer.

1. He posted the letter yesterday. 2. She told the children an interesting story (*2 posibilități*). 3. They gave Iris a nice present on her birthday (*2 posibilități*). 4. They have built new houses in our town. 5. They offered him a good job (*d3ob slujbă*) (*2 posibilități*).

25.6. 'twenti 'faiv 'siks

Completați spațiile goale cu **prepoziții** și **adverbe**:

1. I am looking ... to seeing you again. 2. Alexandra was considered ... everybody to be the sweetest angel ... earth. 3. We must talk the boys ... getting their hair cut. 4. I insist ... your having your hair cut. 5. Mr. Brown burst ... roars of laughter. 6. Sue and Mike stared ... each other. 7. Jeff and Jerry walked ... the shop. 8. Romanian wines are known to be ... the best ... the world. 9. Mike was taking one last look ... the engine. 10. We'll get everything ready ... tonight. 11. There was something wrong ... my watch. 12. The boys bye-byeed themselves ... the garden. 13. They heard a knock ... the door. 14. The boys went ... Mr. Brown's shop and looked ... the window.

25.7. 'twenti 'faiv 'sevn

Traduceți în limba engleză:

(a) La 1 septembrie Mike și Sue împreună cu copiii (lor) plecau într-o excursie în România. Auziseră atâtea lucruri frumoase despre România încât așteptau cu nerăbdare să vadă această țară, să-și revadă prietenii și s-o cunoască pe mica Alexandra, fiica lui Andrei și a Monicăi. Când s-a născut Alexandra, Andrei a trimis o telegramă lui Mike și Sue ca să le spună despre fericitul eveniment (*event i'vent*).

Mike și Sue făceau acum (*to make*) ultimele pregătiri pentru călătorie. Iris se duse să-și ia la revedere de la Miss Cora și de la odraslele ei. Acum să vă spun ce-au făcut Jeff și Jerry în după amiaza acelei zile. Mike și Sue s-au gândit că Jeff și Jerry trebuie să se tundă. Nu ușor, i-au convins să se ducă la frizeria unde se duceau de obicei și unde erau bine cunoscuți de Mr. Brown, frizerul.

Uitându-se (*As they looked*) pe fereastra frizeriei, băieții au văzut că Mr. Brown nu era înăuntru. Au văzut un frizer pe care nu-l cunoșteau și care nu-i cunoștea. Atunci au avut o idee. S-au gândit să-i joace o farsă frizerului (*of playing a practical joke on the barber*). Jeff a intrat în frizerie singur, fără Jerry, și l-a rugat pe frizer să-l tundă bine, fiindcă îi creștea părul grozav de repede. Terminând cu tunsoarea, Jeff a ieșit. După cinci minute, a intrat Jerry în frizerie. Când l-a văzut frizerul s-a speriat îngrozitor, de parcă ar fi văzut o stafie, și a fugit din prăvălie ca nebun. Afară s-a ciocnit de Mr. Brown care a avut mult de furcă (încercînd) să-l oprească. Acum, băieților le era teamă să se ducă singuri acasă. Se gîndeau că Sue și Mike s-ar putea să-i pedepsească. A mers Mr. Brown cu ei să explice părinților ce se întîmplase. Dar de cîte ori (*whenever*) încerca să vorbească izbucnea în hohote de rîs.

Sue și Mike ar fi rîs și ei (*themselves*) dacă în (*at*) acel moment Iris n-ar fi dat buzna în cameră să le spună că Miss Cora mergea cu ei în România.

(b) 1. Astă seară între 6 și 8 voi asculta un concert la radio. 2. Mîine seară vom zbura peste Atlantic. 3. Nu pot primi pe nimeni azi, întrucît (as) voi face bagajele pentru călătoria (noastră) în România. 4. Mîine după-amiază vom traversa Canalul Mîneei. 5. Deseară voi învăța (to study) pentru examen [examenul meu]. 6. Pînă la ora 6 vor fi primit telegrama noastră. 7. Pînă mîine voi fi terminat de scris (writing) toate scrisorile. 8. Trebuie să-mi fac revizia mașinii. 9. Va trebui să te tunzi. 10. Deși mi-am reparat ceasul săptămîna trecută, încă o ia înainte. 11. Unde pot să-mi curăț pardesiul (coat)? 12. Pierzînd trenul, a trebuit să ia (to catch) un avion. 13. Primind un răspuns negativ, a trebuit să(-și) caute (to look for) altă slujbă. 14. I s-a dat să înțeleagă (to understand) că nu va fi invitat la conferință. 15. Ni s-a spus să venim la timp. 16. De-abia aștept să vă revăd. 17. Bucătăria românească este excelentă, ca să nu mai vorbim de vinurile românești. 18. Ce vrei să-ți spun? 19. Vreau să mă înțelegi bine. 20. Excursia a meritat banii. 21. Ultima lui piesă este atît de bună încît merită să fie văzută. 22. Ai să răgușești strigînd. 23. Au izbucnit în ris. 24. Vino-ți în fire [Controlează-te]. 25. Ca să nu mai lungesc vorba, iată cum s-a întîmplat. 26. M-ai speriat îngrozitor.

25.8. 'twenti 'faiv 'eit

DICTATION

'maik ənd 'su: wə 'lukiŋ 'fo:wəd tə 'viziŋ ru: 'meinjə full stop dei həd 'hə:d 'sæt 'wəndəfəl 'θiŋz ə'baut it full stop də 'blæk 'sɪ: 'kəʊst comma də 'dænjə:b 'deltə comma də ka:'peɪθjənz comma də 'mɒnəstərɪz əv 'no:ðən mɒl'deɪvjə wə 'sed tə 'bi: 'pleɪsɪz 'wə:θ 'si:ŋ full stop; a new paragraph 'wan 'dei in 'meɪ dei həd ri'si:vɪd ə 'telɪgræm frəm ən'drei full stop ælɪg'zɑ:ndrə wəz 'bo:n ənd ʃi wəz kən'sɪdəd baɪ 'evrɪbɒdi tə bi: də 'swɪ:tɪst 'eɪndʒəl on 'ə:θ full stop; a new paragraph bi'fo: 'gəʊɪŋ on dəə 'trɪp tu ru: 'meinjə 'dʒef ən 'dʒeri 'pleɪd ə 'præktɪkl 'dʒəʊk on ə 'bɑ:bə full stop 'dʒef 'wɔ:kt intʊ ə 'bɑ:bəz 'fɒp fɔr ə 'heəkət full stop hi: 'ɑ:skt də 'bɑ:bə tə 'gɪv hɪm ə 'gʊd 'heəkət əz hɪz 'heə 'gru: 'evə 'səʊ fɑ:st full stop 'ɑ:ftə hi: 'left də 'bɑ:bəz 'fɒp 'dʒeri 'wɔ:kt in ənd ri'prəʊtft də 'bɑ:bə wɪð 'nɒt 'hævɪŋ 'kæt hɪz 'heə 'prɒpəli full stop də 'bɑ:bə wəz 'skeəd aʊt əv hɪz 'wɪts full stop wen 'su: ənd 'maik 'hə:d ə'baut it dei həd 'nəʊ 'taɪm tu 'aɪdə 'lɑ:f ɔ: 'fraʊn (frown a se încrunta) fɔ: 'dʒɑ:st 'ðen 'aɪərɪs 'hə:st intʊ də 'ru:m tə 'seɪ ðæt 'mɪs 'kɔ:rə wəz 'kɑ:mɪŋ tu ru: 'meinjə 'wɪð ðəm full stop; a new paragraph də 'rest əv də 'stɔ:ri wɪl bi: 'təʊld in ə'nɑ:ðə 'bʊk full stop.

25.9. 'twenti 'faiv 'nain

- (a) *Dați răspunsuri lungi și scurte la întrebările de mai jos:*
1. Were Sue and Mike packing for their trip to Romania?
 2. Were they looking forward to it?
 3. Hadn't Andrei sent a telegram to say that Alexandra was born?
 4. Was Alexandra the sweetest angel on earth?
 5. Was Mike tidying the inside of the caravan?
 6. Were they to start on the trip the next day?
 7. Did Mike need a haircut?
 8. Did Jeff and Jerry need a haircut?
 9. Did Jeff and Jerry play a practical joke on the barber?
 10. Was the barber scared out of his wits?
 11. Didn't the boys expect to be punished by their parents?
 12. Wasn't Miss Cora going on the trip to Romania with them?

(b) *Dați răspunsuri scurte la întrebările de mai jos:*

1. Were Sue and Mike packing or resting?
2. Were they going to Romania by plane or by car?
3. Had Andrei sent a telegram or a letter to say that Alexandra was born?
4. Did Jeff and Jerry have long hair or short hair?
5. Did they want to have a haircut or did they try to avoid it?
6. Did Jeff and Jerry play a practical joke on Mr. Brown or on his assistant?
7. Did Mr. Brown laugh at the joke or was he angry with the boys?
8. Did the boys go home by themselves or were they taken there by Mr. Brown?
9. Was Miss Cora staying in England or was she going to Romania with the Lees?

(c) *Răspundeți la următoarele întrebări:*

1. When was Alexandra born?
2. Who had sent a telegram of congratulations and best wishes?
3. Where were Sue and Mike now?
4. What was Mike taking one last look at?
5. Who was tidying the inside of the caravan?
6. Where had Iris gone?
7. By what time will Sue have finished getting the caravan ready?
8. At what time did Sue have an appointment at the hairdresser's?
9. Where else did Sue have to go round to?
10. Why had Sue's watch stopped?
11. Why were Jeff and Jerry hiding in the basement?
12. Where did Jeff and Jerry go to have their hair cut?

13. Who did they play a practical joke on?
14. Why was Hugh scared out of his wits?
15. What was Iris's big news?

(d) *Întrebați în limba engleză*

1. a. dacă Mike și Sue așteptau cu nerăbdare excursia în România.
b. ce așteptau ei cu nerăbdare.
2. a. dacă auziseră de mănăstirile din nordul Moldovei.
b. despre ce auziseră.
3. a. dacă vinurile românești sînt bune.
b. cum sînt vinurile românești.
4. a. dacă auziseră de bucătăria românească.
b. ce auziseră despre bucătăria românească.
5. a. dacă micuța Alexandra s-a născut la sfîrșitul lui mai.
b. cînd s-a născut micuța Alexandra.
6. a. dacă Mike și Sue făceau bagajele.
b. ce făceau ei în după-amiaza aceea.
7. a. dacă Sue avea oră la coafor.
b. cînd avea Sue oră la coafor.
8. a. dacă Jeff și Jerry voiau să se tundă.
b. de ce nu voiau Jeff și Jerry să se tundă.
9. a. dacă Mike și Sue i-au convins pe băieți să se tundă.
b. cum i-au convins Mike și Sue pe băieți să se tundă.
10. a. dacă Jeff și Jerry au jucat o farsă frizerului.
b. cui i-au jucat Jeff și Jerry o farsă.
11. a. dacă Miss Cora voia să meargă în România cu ei.
b. unde voia să meargă Miss Cora cu ei.

25.10. 'twenti 'faiv 'ten

SPELLING

Scrieți cuvintele de mai jos în ortografia curentă:

'si: 'ei 'a: 'ei 'vi: 'ei 'en — 'ei 'dʌbl'pi: 'əu 'ai 'en 'ti: 'em 'i:
'en 'ti: — 'em 'ei 'en 'ai 'si: 'ju: 'a: 'i: 'di: — 'eitʃ 'ei 'ai 'a: 'haifn
'di: 'əu — 'di: 'i: 'ef 'ai 'en 'ai 'ti: 'i: 'el 'wai — 'eitʃ 'əu 'ei 'a: 'es
'i: — 'eitʃ 'ei 'ai 'a: 'si: 'ju: 'ti: — 'a: 'i: 'es 'əu 'el 'ju: 'ti: 'i: 'el
'wai — 'dʌblju: 'ei 'ai 'es 'ti: — 'si: 'ju: 'ai 'es 'ai 'en 'i: — 'si: 'əu 'en
'dʒi: 'a: 'ei 'ti: 'ju: 'el 'ei 'ti: 'ai 'əu 'en 'es — 'i: 'en 'dʒi: 'ai 'en 'i: —
'kæpitl 'em 'ei 'em 'ei 'ai 'ei — 'di: 'ei 'en 'dʒi: 'el 'ai 'en 'dʒi: — 'el 'əu
'en 'dʒi: — 'el 'i: 'en 'dʒi: 'ti: 'eitʃ — 'eitʃ 'ai 'dʒi: 'eitʃ — 'eitʃ 'i: 'ai
'dʒi: 'eitʃ 'ti: — 'ef 'i: 'dʌbl'a: 'wai — 'ei 'bi: 'ei 'es 'eitʃ 'i: 'di: — 'ti:
'eitʃ 'a: 'əu 'ju: 'dʒi: 'eitʃ — 'ti: 'eitʃ 'əu 'ju: 'dʒi: 'eitʃ.

PROVERBS



All cats are grey in the dark.
A stitch in time saves nine.
He that runs fast will not run long.
Liars should have good memories.
Little thieves are hanged, but great ones escape.
Like father, like son.
Like mother, like daughter.
Like master, like man.

stitch stitʃ împunsătură (de ac),
cusătură
to save seiv a economisi; a scuti de
should have — ar trebui să aibă

thief θi:f pl. **thieves** θi:vz hoț
to escape is'keip a scăpa
master 'ma:stə stăpîn
man — (aici) slugă

QUOTATIONS



SHAKESPEARE

Antony:

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest, —
For Brutus is an honourable man;
So are they all, all honourable men, —
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.

He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept;
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

Antony 'æntəni
lend me your ears — (aici) ascultăți-mă
to bury 'beri a îngropa, a înmormînta
to praise preiz a lăuda
the evil 'i:vl răul
oft oft (azi) often
interred in'tə:d (aici) in'tə:rid îngropat
bones bænz oase
so let it be with Caesar — așa să fie și cu Cezar
noble 'nəubl nobil
hath told you — has told you
if it were so — dacă ar fi așa
grievous 'gri:vəs cumplit, crunt
fault fo:lt vină
under leave — cu voie
the rest ðə 'rest ceilalți
for — căci
honourable 'onərəbl cinstit, vrednic de cinste

so are they all — la fel și (ceilalți) toți
funeral 'fju:nərəl înmormîntare, funeralii
faithful 'feiθful credincios
just dʒʌst drept
captive 'kæptiv captiv, prins, prizonier
ransom 'rænsəm (preț de) răscum-părare
did... fill — filled fild au umplut
coffer 'kofə cufăr; vistierie, tezaur
the general coffers — vistieria publică
when that — (azi) when
the poor ðə 'puə săracii
to cry krai a plînge, a se jeli
to weep wi:p wept, wept wept a plînge (cu lacrimi)
sterner 'stə:nə mai dur / aspru
stuff stʌf materie, material
yet — totuși
did see — saw — ați văzut

Lupercal 'lu:pə'kæl Lupercalii (serbări în cinstea zeului Pan)
thrice θraɪs (azi) **three times** — de trei ori
to present pri'zent a oferi
kingly 'kiŋli regesc
crown kraun coroană
did refuse ri'fju:z — refused — a refuzat
sure juə sigur, hotărît, negreșit
I speak not (azi) I do not speak
to disprove dis'pru:v a dovedi ne-temeinicia
what I do know (formă accentuată) ceea ce știu
did love — loved
cause ko:z cauză, motiv, temei

to withhold wið'həuld **withheld**, **withheld** wið'held a opri, a reține
to mourn mo:n a jeli
judgment 'dʒʌdʒmənt judecată, rațiune
thou art fled — (azi) you have fled — ai fugit
brutish 'bru:tɪʃ sălbatic
brutish beasts bi:sts dobitoace
reason 'ri:zn rațiune
to bear beə bore bo: borne bo:n a răbda, a suporta
bear with me — iertați-mă, fiți îngăduitori față de mine
coffin 'kofɪn coșciug, raclă
till it come back — (azi) till it comes back

Julius Caesar III. ii. 79.

Brutus:

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures.

tide taɪd maree
affairs ə'feəz afaceri, treburi
flood flʌd inundație; potop; (aici) flux
to lead on to — a (con)duce la
to omit ə'mɪt a neglija
voyage 'voɪdʒ călătorie
to bind baɪnd **bound, bound** baund a lega

is bound — este limitată
shallows 'ʃæləʊz ape puțin adînci; smîrcuri
misery 'mɪzəri mizerie, nefericire
to be afloat ə'fləʊt a pluti
current 'kʌrənt curent
or — sau altfel
venture 'ventʃə marfă, încărcătură (trimisă pe apă); întreprindere

Ibid. IV. iii. 217.

VACHEL LINDSAY (1879—1931)
'veitʃəl 'linzi

The Leaden-Eyed

Let not young souls be smothered out before
They do quaint deeds and fully flaunt their pride;
It is the world's one crime its babes grow dull,
Its poor are ox-like, limp, and leaden-eyed.

Not that they starve, but starve so dreamlessly;
Not that they sow, but that they seldom reap;
Not that they serve, but have no gods to serve;
Not that they die, but that they die like sheep.

the leaden-eyed ʔə 'ledn'aɪd ceɪ cu
ochi de plumb
to smother out 'smʌðər 'aut a
înăbuși
quaint kweɪnt ciuɒdət, neobișnuit,
trăsnit
deeds di:dz fapte
to flaunt flo:nt a filfi (cu mîndrie),
a etala
pride praid mîndrie
one crime kraɪm (aici) crimă su-
preună
(that) its babes beɪbz (sing. babe
beib) că pruncii ei

to grow dull 'grəʊ 'dʌl (aici) a se
ofili la minte
its poor — sārácii ei
ox-like 'oks-laɪk bovini, asemenea
boiler
limp limp inertî
to starve sta:v a flămînzî, a muri
de foame
dreamlessly 'dri:mli:slɪ fāră vise
to sow səʊ sowed səʊd sown səʊn
a semăna
to reap ri:p a secera, a culege
to serve sə:v a sluji
gods godz zei
sheep (sing. și pl.) ʃi:p oaie

JOKES



Sam: I hear your mother-in-law is in hospital.

Bill: Yes, that's right.

Sam: How long has she been there?

Bill: In three weeks time, with any luck, she'll have been there a full month.

with any luck — cu oarecare noroc

* * *

A flea rushed into the pub just before closing time, ordered five double scotches, drank them straight down, rushed out into the street, leapt high into the air and fell flat on his face.

He picked himself up, looked unsteadily around, and muttered: "Darn it. Someone's moved my dog..."

flea fli: purice
closing time 'kləʊzɪŋ 'taɪm ora de
închidere
to order 'o:də a comanda
double dʌbl dublu
scotch skɒtʃ whisky scoțian
a double (whisky/scotch) — 56 ml
drank them straight down — (aici)
le-a dat pe gît
to leap li:p leaped, leaped li:pt sau
leapt, leapt leapt a sări

to fall fo:l fell fel fallen 'fo:lɪn a
cădea
flat flæt lat, întins
to pick pik oneself up — a se ridica
de jos
unsteadily ʌn'stedɪli nesigur (pe
picioare)
around ə'raʊnd în jur
darn it 'da:nɪt (echiv.) fir-ar să fie
someone's moved my dog — so-
meone has moved... — (aici)
mi-a mutat cineva câinele de aici

* * *

Child Psychiatrist: Now, I want you to close your eyes and imagine some particular authority figure — let us take, for example, your local police constable. Right?

Boy: Right.

Psychiatrist: Who does he remind you of?

Boy (puzzled): Nobody — just himself.

Psychiatrist: Come, come. Don't fight it. Are you sure he doesn't make you think — just a teeny bit, perhaps — of your father?

Boy: Yes. Yes — very much.

Psychiatrist (triumphantly): I thought as much! Now — why do you think that is?

Boy: Well — he is my father!

to imagine i'mædʒɪn a-și închipui
particular pə'tɪkjʊlə anumit
authority figure ɔ:'θɒrɪtɪ 'fɪgə per-
soană autoritară
local 'ləʊkl local
police constable pə'li:s 'kɒnstəbl
polițai

just — doar
don't fight it — nu te împotrivi
a teeny bit 'ti:ni 'bit un pic
triumphantly traɪ'ʌmfəntli triumfă-
tor
I thought as much — mi-am închi-
puit eu

* * *

Two men were fishing, when one of them caught a beautiful mermaid. He looked at her for a few seconds, then threw her back into the water.

"Why?" said his friend.

"How?" replied the other with a shrug.

to catch kætʃ caught, caught ko:t to throw θrəu threw θru: thrown
a prinde θrəun a arunca
mermaid 'mæ:meid sirenă with a shrug ʃræg (aici) ridicînd
din umeri

* * *

George paid £ 250 for the talking cat and took it home in high glee. First thing he did was to invite all his friends round to observe this strange phenomenon. His friends immediately offered him 10 to 1 that the cat couldn't say a single word.

"Right — I'll show you," said George proudly and commanded the cat to talk. The stupid animal stayed dumb, and wouldn't say a word. George's friends left the house laughing their heads off. Soon after they had gone, George turned to the cat in disgust.

"Why wouldn't you speak, you stupid animal?" he screamed.

The cat grinned at him.

"Stupid yourself," it said. "Next week, you'll get odds of at least 100 to 1."

£ 250 — 250 pounds paundz lire
in high glee gli: in culmea bucuriei
to observe əb'zə:v a examina, a
constata
phenomenon fi'nominən pl. phe-
nomena fi'nominə fenomen
strange streindʒ curios
single 'singl singur
to command kə'ma:nd a porunci
dumb dʌm mut
wouldn't — n-a vrut

laughing their heads off (echiv.)
rîzînd în hohote
in disgust dis'gʌst scîrbit
why wouldn't you speak — de ce
n-ai vrut să vorbești
to scream skri:m a țipa, a urla
to grin grin a zîmbi; a rînji
stupid yourself — prost ești tu
to get odds odz a obține pariu în
avantaj
at least æt 'li:st cel puțin

* * *

The sweet old lady had a parrot which said nothing but obscene oaths, so she took it round to the vicar who had two parrots which knelt in their cages saying prayers all day. The idea was to put the three parrots together so that the two pious parrots could teach the foul-mouthed one to curb its language. It didn't work. Ten seconds after the third parrot had been introduced to the cage, one of the vicar's parrots turned to the other and spoke in an excited voice.

"Hey, Jack, get up off your knees. Our prayers have been answered at last — it's a flaming female."

nothing but — nimic altceva decît
obscene oaths ob'si:n 'əuðz înjură-
turi
vicar 'vikə preot
to kneel ni:l knelt, knelt nelt a
îngenunchia; a sta în genunchi
prayer preə rugăciune
so that — astfel încît
get up off your knees — ridică-te
din genunchi
to answer — (aici) a asculta, a
răsplăti

pious 'piəs pios
foul-mouthed 'faul'mauðd spurcat
la gură
to curb kə:b a struni, a ține în frîu
language 'læŋgwɪdʒ limbaj
it didn't work — n-a mers
excited ik'saitid agitat, emoțio-
nat
at last æt 'la:st în sfîrșit
flaming 'fleimiŋ arzător, învăpăiat;
(aici) "foc"
female 'fi:meil femelă; (aici) femeie

* * *

The bride of a few weeks noticed that her husband was depressed. "Gerald, dearest," she said, "I know that something is troubling you, and I want you to tell me what it is; your worries are not your worries now, they are our worries, yours and mine equally."

"Oh, very well," he said. "We've just had a letter from a girl, and she's suing us for breach of promise."

depressed di'prest deprimat
Gerald 'dʒerəld
to trouble 'trʌbl a frămînta
worries 'wʌrɪz griji, necazuri
equally 'i:kwəli deopotrivă

we've just had a letter — tocmai
am primit o scrisoare
to sue sju: a da în judecată
breach of promise 'bri:tʃ əv 'pro-
mis călcarea promisiunii

* * *

Fred: If I had known you were so extravagant, I would never have married you.

Alice: If I hadn't been, Father would never have let you.

extravagant iks'trævɪɡənt (aici) Alice 'ælis
cheltuitor, risipitor

* * *

Shortly after their return from their honeymoon they moved into their new house, and the bride was anxious to put into practice the lessons she had taken in cooking.

Returning home one evening, the husband found his wife in tears. Between sobs he managed to learn from her that something terrible had happened.

"Darling," she said, "it was the first meat pie I ever baked for you and the cat has eaten it."

"That's all right, my love," said the husband, patting her on the shoulder, "I'll get you another cat tomorrow."

shortly 'fo:tlɪ curɪnd, la scurt timp	sobs sobz hohote de plîns
to put into practice 'præktɪs a pune în practică	to manage 'mænɪdʒ a reuşi
meat pie 'mi:t 'paɪ plăcintă cu carne	to learn læ:n a afla
to bake beɪk a coace	to eat i:t ate et sau eit eaten 'i:tn a minca
	to pat pæt a mîngîia
	I'll get you — am să-ţi iau

* * *

The following correction appeared in an American newspaper:
 "This paper carried a notice yesterday that Mr. John Smith is a defective in the police force. This was obviously a typographical error. It should have read — Mr. John Smith is a detective in the police force. Sorry!"

correction kə'rekʃn corectură, (aici) rectificare	obviously 'ɒvɪəslɪ evident
carried a notice 'nəʊtɪs a publicat o informaţie	typographical error tɪpə'græfɪkəl 'erə greşeală de tipar
defective dɪ'fektɪv (cu ortografia corectă defective) — arierat mintal	it should have read ɪt 'ʃʊd əv 'red (textual) ar fi trebuit să sune; (în traducere liberă) a se citi
police force pə'li:s 'fɔ:s poliţie, forţa poliţienească	police farce pə'li:s 'fɑ:s farsă poliţienească

* * *

Doctor (complacently): You cough more easily this morning.

Patient (querulously): I should. I've been practising all night.

complacently kəm'pleɪsntli mulţumit, satisfăcut (de sine)	I should — e şi cazul
to cough kɒf a tuşi	I've been practising 'præktɪsɪŋ am exersat
querulously 'kwɜrələsli arţăgos	

* * *

Professor: You missed my class yesterday, didn't you?

Student: Not in the least, sir, not in the least!

to miss — a lipsi; a simţi lipsa	not in the least li:st cîtuşi de puţin
class — oră (de curs), lecţie	

LIMERICKS GALORE

'lɪmərɪks gə'lo:

Limerick-uri duium

A young man while dining at Crewe
 Found quite a large mouse in his stew
 Said the waiter, "Don't shout
 And wave it about,
 Or the rest will be wanting one too."



Crewe kru:	to wave weɪv a flutura, a agita
to dine daɪn a lua masa	about ə'baʊt (aici) încoace şi încolo
quite kwaɪt (aici) foarte	or o: căci altfel
mouse maʊs pl. mice mais şoarece	the rest rest ceilalţi
stew stju: mîncare, tocană, iahnie	

An eccentric old person of Slough
 Who took all his meals with a cow,
 Always said, "It's uncanny,
 She's so like Aunt Fanny,"
 But he never would indicate how.

eccentric ɪk'sentɪk excentric	she's so like — seamănă atît de mult cu
Slough slau	he never would indicate 'ɪndɪkeɪt
uncanny ʌn'kæni (aici) ciudat	niciodată nu indica/specifica
aunt a:nt mătuşă	
Fanny 'fæni	

There was an old bear of the Zoo
 Who could always find something to do;
 When it bored him to go
 On a walk to and fro
 He reversed it, and went fro and to.

bear beə urs	to and fro 'tu: ənd 'frəʊ încoace şi încolo
to bore bo: a plictisi	to reverse rɪ'veə:s a inversa
on a walk — la plimbare	

A right-handed fellow named Wright
 In writing "write" always wrote "rite,"
 When he meant to write right;
 If he'd written "write" right,
 Wright could not have wrought rot writing "rite."

right-handed 'rait 'hændid care to work (cu forme inv. wrought,
foloseşte dreapta, opusul lui wrought ro:t) a face
left-handed stingaci to work rot (echiv.) a o face de
if he'd written dacă ar fi scris oaie

There was a young man of Japan
Who wrote verse that never would scan.
When they said, "But this thing
Doesn't go with a swing,"

He said, "Yes, I know it doesn't but, you see, I always
try to get as many words into the last line as I possibly can.

Japan dʒə'pæn Japonia the thing (aici) chestia asta
verse vɜ:s versuri, poezii to go with a swing swiŋ a avea
to scan skæn a scanda, (aici) a se ritm
putea scanda line lain vers

A decrepit old gasman named Peter,
While hunting around the gas metre,
Touched a leak with his light;
He rose out of sight —

And, as everyone who knows something about poetry can tell you he
also ruined the metre.

decrepit di'krepit decrepit, ramolit light (aici) foc, chibrit
gasman 'gæsmən salariat de la to rise out of sight (aici) a dispărut
uzina de gaz metan în văzduh
to hunt hant (aici) a căuta, a as după cum
cerceta poetry 'pəuitri poezie
gas metre contorul de gaz to ruin 'ru:in a strica
to touch tətʃ a atinge metre 'mi:tə (joc de cuvinte): 1.
leak li:k fisură, scurgere contor; 2. ritm.

Said the fair-haired Rebecca of Klondike,
"Of you I'm exceedingly fond, Ike.
To prove I adore you
I'll die, darling, for you,
And be a brunette, not a blonde, Ike."

fair-haired feə'hæd cu părul blond exceedingly ik'si:diŋli extrem/gro-
Rebecca ri'bekə zav (de)
Klondike 'klondaik Ike aik
to prove pru:v a dovedi

I'll die (joc de cuvinte): to die brunette bru:'net brunetă
dai a muri blonde blond blondă
to dye (cu aceeaşi pronunţie) a se
vopsi

There was a young lady of Ham
Who hastily jumped on a tram;
As she swiftly embarked
The conductor remarked,
"Your fare, Miss;" she said, "Yes, I am."

hastily 'heistili iute, grăbit conductor kən'daktə taxator
tram trəm tramvai to remark ri'ma:k a remarca
swiftly 'swiftli iute your fare feə taxa (joc de cuvinte
to embark im'ba:k a (se) imbarca, pe baza identităţii de pronunţie)
a se sui you're fair sinteţi frumoasă

A wonderful bird is the pelican:
His bill can hold more than his belican.
He can stuff in his beak
Food enough for a week.
I am damned if I see how the helican.

wonderful 'wʌndəful minunat to stuff staf a îndesa, a înmagazina
pelican 'pelikən pelican beak bi:k plisc
bill bil cioc food fu:d hrană
to hold həuld held, held held a I am damned dæmd if I see să mă
(re)ţine, a cuprinde ia naiba dacă înţeleg
belican ortografiat astfel prin ana- helican, ortografiat astfel pentru how
logie de pronunţie cu pelican the hell he can cum naiba poate
belly 'beli burtă hell hel iad
than his belly can decît poate how the hell (echiv.) cum naiba
burtă sa

Limerick-urile ce urmează, ca şi cel precedent, au ca temă ciudăţeniile
pronunţiei şi ortografiei engleze. În fond, dacă 'ha:dn se scrie Hawarden,
atunci de ce să nu scriem 'ga:dn Gawarden şi 'pa:dn Pawarden?

A rather polite man of Hawarden,
When taking a walk in his gawarden,
If he trod on a slug,
A worm or a bug,
Would say, "My dear friend, I beg pawarden."

Hawarden 'ha:dn gawarden — garden
when taking, eliptic pentru when to tread tred trod trod trodden
he was taking 'trodn a călca

slug slag mele fără cochilie; gujulie would say spunea, obișnuia să
worm wə:m vierme spună
bug baɡ ɡɪndac; păduche pawarden — pardon

I beg (your) pardon (vă) cer iertare

There was an old lady of Harwich
Who drove in an old-fashioned carwich,
A sort of black box
With two seedy crox

Which she'd used on the day of her marwich.

Harwich 'hæridʒ seedy 'si:di slăbănog
old-fashioned 'əuld'fæʃnd demodat crox — crocks kroks gloabe
carwich — carriage 'kæridʒ trăsura she'd — she had
a sort of un fel de marwich — marriage 'mæridʒ că-
box boks ladă sătorie

A lively young lady of Limpne
Indulged a peculiar whimpne.
She danced without stopping
From Ealing to Wopping;
No wonder her figure was slimpne.

lively 'laivli vioi Wopping wopɪŋ
Limpne lim no wonder 'wʌndə nu e de mirare
to indulge in 'daldʒ a se complac în figure 'figə siluetă; corp
whimpney — whim wim capriciu slimpne — slim slim slab, zvelt

A beautiful lady named Psyche
Is loved by a fellow named Yche.
One thing about Yeh
The lady can't lych
Is his beard, which is dreadfully spyche.

Psyche 'saiki lych, normal like laik a plăcea
Iche, normal Ikey 'aiki beard biəd barbă
about ə'baut (aici) la dreadfully 'dredfuli groaznic (de)
Iche, normal Ike aik spyche, normal spiky 'spaiki țepos

There was a young lady of Slough
Who went for a ride on a cough.

The brute pitched her off
When she started to coff;

She ne'er rides on such animals nough.

Slough slau coff, normal cough kof a tuși
cough, normal cow kau vacă ne'er neə never
to pitch off 'pitʃ 'o:f a trinti nough, normal now
to start sta:t a începe

There was a young wife of Antigua
Who remarked to her spouse, "What a pigua!"
He replied, "Oh, my queen,
Is it manners you mean,
Or do you refer to my figura?"

Antigua în mod obișnuit ən'ti:ɡə, is it manners you mean? te referi
aici ən'tigjuə la maniere?
spouse spauz soʃ, consort to refer ri'fə: a se referi
what a pigua! 'pigjə normal what figura pronunția amer. 'figjə, normal
a pig you are! ce porc ești! figure 'figə siluetă, corp
manners 'mænəz maniere

There was a young fellow of Beaulieu
Who loved a fair maiden most treaulieu.
He said, "Do be mine."
And she didn't decline,
So the wedding was solemnized deaulieu.

Beaulieu 'bju:li to decline di'klaɪn a refuza
treaulieu — truly 'tru:li sincer, cu wedding 'wedɪŋ cununie
credință to solemnize 'soləmnaɪz a oficia
do be 'du: 'bi: (formă de întărire) deaulieu — duly 'dju:li după toate
regulile

There was a young fellow of Gloucester
Whose wife ran away with a coucester.
He traced her to Leicester
And tried to arrecester,
But in spite of his efforts he loucester.

Gloucester 'ɡlostə arrecester — arrest her ə'restə s-o
to run away a fugi aresteze, să pună mina pe ea;
coucester — coster 'kostə vânzător s-o oprească
de fructe in spite of in 'spait ov în ciuda
to trace treis a urmări; a-i da de effort 'efət efort
urmă loucester — lost her 'lostə a pier-
Leicester 'lestə dut-o

A jocular fellow named Maugham
Created a general staugham
By attending a shoot
In a red bathing soot,
Which certainly wasn't good faugham.

jocular 'dʒɒkjulə glumet jocular fellow hitru

Maugham mo:m
to create kri'eit a crea; (*aici*) a stîrni
general 'dʒenərəl
staugham — **storm** sto:m furtună
to attend ə'tend a lua parte, a asista la
shoot ʃu:t partidă de tir
soot — **suit** sju:t amer. su:t costum
bathing 'beɪdɪŋ de baie
certainly 'sɜ:tnli (*aici*) categoric, hotărît lucru
faugham — **form** fo:m formă
good form potrivit etichetei

A bald-headed judge of Beauclerk
 Fell in love with a maiden seaferk
 Residing at Bicester,
 Who said when he kicester,
 "I won't wed a man with neauherk."

bald-headed 'bɔ:ld 'hedɪd (cu capul) chel
judge dʒʌdʒ judecător
Beauclerk 'bɔ:klɜ:k
to fall in love with a se îndrăgosti de
maiden 'meɪdn fată, fecioară
seaferk — **so fair** 'səu 'feə așa de frumoasă
residing ri'zaidɪŋ care locuia
Bicester 'bɪstə
kicester — **kissed her** 'kɪstə a sărutat-o
to wed wed a lua în căsătorie
with neauherk — **with no hair** 'nəuheə fără păr

An impertinent fellow of Leicester
 Met a lady, and thus he addreicester:
 "Let my arms be a neicest
 Where your head, love, may reicest."
 So she ran to his breicest, where he preicester.

impertinent im'pɜ:tɪnənt impertinent, obraznic
thus ðəs astfel
addreicester — **addressed her** ə'drestə i s-a adresat
let my arms be fie-mi brațele
neicest — **nest** nest cuib
reicest — **rest** rest a se odihni
breicest — **breast** brest piept
preicester — **pressed her** 'prestə a strîns-o

A barber who lived in Batavia
 Was known for his fearless behavior;
 An enormous baboon
 Broke in his saloon
 But he murmured, "I'm blowed if I'll shavia."

barber 'bɑ:bə bărbier, frizer
Batavia bə'teɪvjə
fearless 'fiəlɪs neînfricat
behavior — **behaviour** bi'heɪvjə purtare, comportare

enormous i'no:məs enorm
baboon bæ'bu:n babon
to break breik broke brəuk broken
 'brəukn in(to) a da buzna în
saloon sə'lu:n salon (*de frizerie, de local public*)

to murmur 'mɜ:mə a murmura
I'm blowed bləʊd (*echiv.*) să mă ia naiba
shavia — **shave you** 'ʃeɪvjə să te bărbieresc

There was a young girl in the choir
 Whose voice rose hoir and hoir,
 Till it reached such a height
 It was clear out of sight,
 And they found it next day in the spoir.

choir kwaɪə cor
hoir and hoir — **higher and higher**
 'haɪə ənd 'haɪə din ce în ce mai sus
to reach ri:tʃ a atinge
height haɪt înălțime
it was clear out of sight a dispărut cu totul
spoir — **spire** 'spaɪə turlă

Limerick-urile de mai jos se bazează pe folosirea alfabetului și a abrevierilor din limba engleză.

There was a young Girton M.A.
 Who said, "This degree's by the way.
 To something much higher
 One day I aspire."
 Well, now she's an M.A.M.A.

Girton 'gɜ:tn (de la) Girton
M.A. 'em 'eɪ Master of Arts
 'ma:stər əv 'ɑ:ts (*echiv.*)
 doctor în litere și filozofie
degree di'gri: (*aici*) titlu
 's — is
by the way (*aici*) doar pînă una, alta
to aspire əs'paɪə a aspira
well — ei bine
M.A.M.A. — *literele ce compun cuvîntul mama* 'ma:mə

Dacă oz. este prescurtarea cuvîntului ounce auns, atunci de ce să nu se prescurteze și pronounce în pronoz. și bounce în boz.?

A girl who weighed many an oz.
 Used language I dare not pronoz.
 For a fellow unkind
 Pulled her chair off behind
 Just to see (so he said) if she'd boz.

to weigh wei a cîntări
many a(n) + un subst. la singular
 mulți, multe

oz., prescurtare de la ounce auns to pull off 'pul 'o:f a trage
 uncie (cca 28 gr.) just to see — doar ca să vadă
 I dare dea not nu îndrăznesc she'd — she would
 pronoz. — pronounce prə'nauns boz. — bounce bauns a sări; a
 a pronunța ricoșa
 unkind 'ʌn'kaɪnd rău if she'd bounce — dacă va sări/ricoșa

There is an old cook in N.Y.
 Who insists you should always st.p.
 He says he once tried
 To eat some that was fried,
 And claims he would rather ch.c.

N.Y. — New York nju: 'jo:k to fry frai a frige, a prăji
 to insist in 'sist a insista, a susține to claim kleim a pretinde, a susține
 cu tărie he would rather ar prefera
 you should trebuie ch.c. — chew cork 'tʃu: 'ko:k
 st.p. — stew pork 'stju: 'po:k a mesteca plută
 să fierbi carnea de porc

A lady from Atlanta, Ga.
 Became quite a notable fa.
 But she faded from view
 With a quaint I.O.U.
 That she signed "Miss Lucrezia Ba."

Atlanta æt'læntə quaint kweɪnt (aici) suspect, în
 Ga. prescurtare de la Georgia neregulă
 'dʒo:dʒjə, stat din S.U.A. I.O.U. 'ai 'əu 'ju: — chitanță,
 notable 'nəʊtəbl faimos prescurtare de la I owe you
 fa. — forger 'fo:dʒə falsificator; îți/vă datorez
 plastograf to sign saɪn a semna
 to fade feid from view vju: a Lucrezia lu:'kri:ʃjə
 dispărea, a se face nevăzut Ba. — Borgia 'bo:dʒjə

A handsome young gent down in Fla.
 Collapsed in a hospital ca.
 A young nurse from Me.
 Sought to banish his pe.
 And shot him. Now what could be ha.?

gent dʒent gentleman to collapse kə'læps a cădea, a se
 down daun (aici) în sud prăbuși; a suferi un colaps
 Fla. prescurtare de la Florida ca. — corridor 'kɒrɪdə coridor,
 'flɒrɪdə, stat din S.U.A. culoar

Me., prescurtare de la Maine mein to banish 'bæniʃ a alunga
 stat din S.U.A. pe. — pain peɪn durere, chin
 to seek si:k sought, sought so:t ha. — horrider 'hɒrɪdə mai îngro-
 a căuta zitor

A punctilious young Ph. D.
 Got a bid, one day, to a T
 At the Y.M.C.A.
 And he felt like a J
 For forgetting to R.S.V.P.

punctilious pʌŋk'tɪliəs meticulos J — jay dʒei (text.) gaiță; (aici)
 Ph.D. 'pi: 'eɪtʃ 'di: Doctor of mîrlan (sl. amer.)
 Philosophy fi'lɒsəfi R.S.V.P. 'a:r 'es 'vi: 'pi: în franceză
 got a bid bɪd a primit o invitație Répondez s'il vous plaît Rugăm
 T — tea ti răspundeți (formulă folosită în
 Y.M.C.A. 'wai 'em 'si: 'ei — Young invitațiile scrise).
 Men's Christian Association
 'jʌŋ 'menz 'kristʃən əsəʊsi'eɪʃn

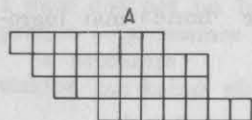
She was peeved and called him "Mr."
 Not because he came and kr.,
 But because, just before,
 When she looked in at the door,
 This same Mr. kr. sr.!

peeved pi:vɪd supărat, iritat sr. — sister 'sɪstə
 kr. — kissed her 'kɪstə

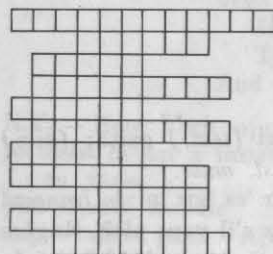
A Limerick gets laughs anatomical
 Into space that is quite economical.
 But the good ones I've seen
 So seldom are clean,
 And the clean ones so seldom are comical.

laughs la:fs risete to get smth. into a viri în
 anatomical ænə'tɒmɪkl anatomic; clean kli:n curat, (aici) decent
 (aici) din toți rărunchii comical 'kɒmɪkl comic, cu haz

A-B: CÎTEVA PROFESII



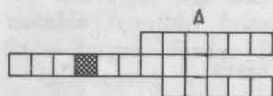
dentist
explorator
chimist; farmacist
profesor



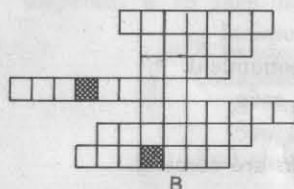
ziarist
 scriitor
 actor
 profesor universitar
 avocat
 medic
 pictor
 arhitect
 doctor
 inginer
 muzician: muzicant

Pentru rezolvare, consultați lista de la pag. 56, Vol. 4.

A-B: PLANETELE



Saturn
Pământul
Venus



Jupiter
Pluton
Marte
Luna
Mercur
Neptun
Soarele

Pentru rezolvare, consultați lista de la pag. 48, 49, Vol. 4.

PART FOUR

READINGS

RECOMANDĂRI

Citiți mai întâi cu voce tare vocabularul fiecărui punct, dat în Vol. 3. Apoi citiți tot cu voce tare textul punctului respectiv, încercînd să-l înțelegeți perfect.

Faceți aceeași operație rînd pe rînd cu punctele următoare.

Recitiți textele de cît mai multe ori.

Celor care doresc să obțină maximum de profit de pe urma acestor lecturi le recomandăm să traducă în scris în limba română cuvintele, propozițiile, frazele sau pasajele care li se par interesante și utile și, după un timp, să le retraducă în limba engleză, controlîndu-se cu textul original. Pentru înlesnirea controlului, marcați prin cifre sau alte semne, atît pe text cît și în caiet sau pe foaia de hîrtie, locul de unde ați tradus, împreună cu numărul paginii și al punctului.

W. SOMERSET MAUGHAM (1874—1965)

THE LUNCHEON

1. I caught sight of her at the play, and in answer to her beckoning I went over during the interval and sat down beside her. It was long since I had last seen her, and if someone had not mentioned her name I hardly think I would have recognized her. She addressed me brightly.

"Well, it's many years since we first met. How time does fly! We're none of us getting any younger. Do you remember the first time I saw you? You asked me to luncheon."

Did I remember?

2. It was twenty years ago and I was living in Paris. I had a tiny apartment in the Latin quarter overlooking a cemetery, and I was earning barely enough money to keep body and soul together. She had read a book of mine and had written to me about it. I answered, thanking her, and presently I received from her another letter saying that she was passing through Paris and would like to have a chat with me; but her time was limited, and the only free moment she had was on the following Thursday; she was spending the morning at the Luxembourg and would I give her a little luncheon at Foyot's afterwards? Foyot's is a restaurant at which the French senators eat, and it was so far beyond my means that I had never even thought of going there. But I was flattered, and I was too young to have learned to say no to a woman. (Few men, I may add, learn this until they are too old to make it of any consequence to a woman what they say). I had eighty francs (gold francs) to last me the rest of the month, and a modest luncheon should not cost more than fifteen. If I cut out coffee for the next two weeks I could manage well enough.

3. I answered that I would meet my friend — by correspondence — at Foyot's on Thursday at half-past twelve. She was not so young as I expected and in appearance imposing rather than attractive. She was, in fact, a woman of forty (a charming age, but not one that excites a sudden and devastating passion at first sight), and she gave me the impression of having more teeth, white and large and even,

than were necessary for any practical purpose. She was talkative, but since she seemed inclined to talk about me I was prepared to be an attentive listener.

4. I was startled when the bill of fare was brought, for the prices were a great deal higher than I had anticipated. But she reassured me.

"I never eat anything for luncheon," she said.

"Oh, don't say that!" I answered generously.

"I never eat more than one thing. I think people eat far too much nowadays. A little fish, perhaps. I wonder if they have any salmon."

Well, it was early in the year for salmon and it was not on the bill of fare, but I asked the waiter if there was any. Yes, a beautiful salmon had just come in, it was the first they had had. I ordered it for my guest. The waiter asked her if she would have something while it was being cooked.

"No," she answered, "I never eat more than one thing. Unless you have a little caviare. I never mind caviare."

5. My heart sank a little. I knew I could not afford caviare, but I could not very well tell her that. I told the waiter by all means bring caviare. For myself I chose the cheapest dish on the menu and that was a mutton chop.

"I think you are unwise to eat meat," she said. "I don't know how you can expect to work after eating heavy things like chops. I don't believe in overloading my stomach."

Then came the question of drink.

"I never drink anything for luncheon," she said.

"Neither do I," I answered promptly.

"Except white wine," she proceeded as though I had not spoken. "These French white wines are so light. They're wonderful for the digestion."

"What would you like?" I asked, hospitable still, but not exactly effusive.

She gave me a bright and amicable flash of her white teeth.

"My doctor won't let me drink anything but champagne."

6. I fancy I turned a trifle pale. I ordered half a bottle. I mentioned casually that my doctor had absolutely forbidden me to drink champagne.

"What are you going to drink, then?"

"Water."

She ate the caviare and she ate the salmon. She talked gaily of art and literature and music. But I wondered what the bill would

come to. When my mutton chop arrived she took me quite seriously to task.

"I see that you're in the habit of eating a heavy luncheon. I'm sure it's a mistake. Why don't you follow my example and just eat one thing? I'm sure you'd feel ever so much better for it."

"I am only going to eat one thing," I said, as the waiter came again with the bill of fare.

7. She waved him aside with an airy gesture.

"No, no, I never eat anything for luncheon. Just a bite, I never want more than that, and I eat that more as an excuse for conversation than anything else. I couldn't possibly eat anything more unless they had some of those giant asparagus. I should be sorry to leave Paris without having some of them."

My heart sank. I had seen them in the shops, and I knew that they were horribly expensive. My mouth had often watered at the sight of them.

"Madame wants to know if you have any of those giant asparagus," I asked the waiter.

I tried with all my might to will him to say no. A happy smile spread over his broad, priest-like face, and he assured me that they had some so large, so splendid, so tender, that it was a marvel.

8. "I'm not in the least hungry," my guest sighed, "but if you insist I don't mind having some asparagus."

I ordered them.

"Aren't you going to have any?"

"No, I never eat asparagus."

"I know there are people who don't like them. The fact is, you ruin your palate by all the meat you eat."

We waited for the asparagus to be cooked. Panic seized me. It was not a question now how much money I should have left over for the rest of the month, but whether I had enough to pay the bill. It would be mortifying to find myself ten francs short and be obliged to borrow from my guest. I could not bring myself to do that. I knew exactly how much I had, and if the bill came to more I made up my mind that I would put my hand in my pocket and with a dramatic cry start up and say it had been picked. Of course it would be awkward if she had not money enough either to pay the bill. Then the only thing would be to leave my watch and say I would come back and pay later.

9. The asparagus appeared. They were enormous, succulent, and appetizing. The smell of the melted butter tickled my nostrils. I

watched the abandoned woman thrust them down her throat in large voluptuous mouthfuls, and in my polite way I discoursed on the condition of the drama in the Balkans. At last she finished.

"Coffee?" I said.

"Yes, just an icecream and coffee," she answered.

10. I was past caring now, so I ordered coffee for myself and an icecream and coffee for her.

"You know, there's one thing I thoroughly believe in," she said, as she ate the icecream. "One should always get up from a meal feeling one could eat a little more."

"Are you still hungry?" I asked faintly.

"Oh, no, I'm not hungry; you see, I don't eat luncheon. I have a cup of coffee in the morning and then dinner, but I never eat more than one thing for luncheon. I was speaking for you."

"Oh, I see!"

Then a terrible thing happened. While we were waiting for the coffee the head waiter, with an ingratiating smile on his false face, came up to us bearing a large basket full of huge peaches. They had the blush of an innocent girl; they had the rich tone of an Italian landscape. But surely peaches were not in season then? Lord knew what they cost. I knew too — a little later, for my guest, going on with her conversation, absent-mindedly took one.

11. "You see, you've filled your stomach with a lot of meat" — my one miserable little chop — "and you can't eat any more. But I've just had a snack and I shall enjoy a peach."

The bill came, and when I paid it I found that I had only enough for a quite inadequate tip. Her eyes rested for an instant on the three francs I left for the waiter, and I knew that she thought me mean. But when I walked out of the restaurant I had the whole month before me and not a penny in my pocket.

"Follow my example," she said as we shook hands, "and never eat more than one thing for luncheon."

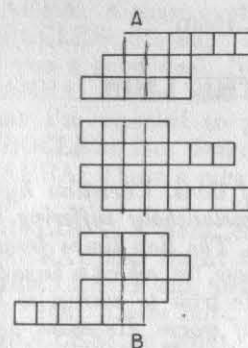
"I'll do better than that," I retorted. "I'll eat nothing for dinner tonight."

"Humorist!" she cried gaily, jumping into a cab. "You're quite a humorist!"

But I have had my revenge at last. I do not believe that I am a vindictive man, but when the immortal gods take a hand in the matter it is pardonable to observe the result with complacency. Today she weighs twenty-one stone.

CROSSWORD PUZZLE

A-B: PEA MULTĂ CARNE

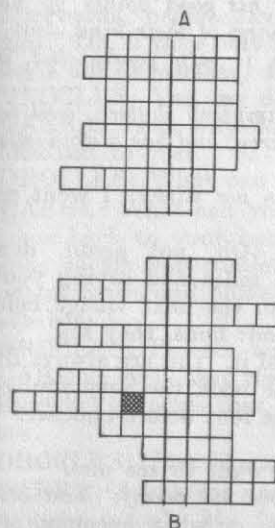


curcan
pore
giscă
miel
oaie, berbec
rață
pui; găină
vînat
vacă
vițel
iepure

Pentru rezolvare, consultați lista de la pag. 42, 43, Vol. 4.

CROSSWORD PUZZLE

A-B: PRODUCTII LITERARE



baladă
proză literară
schîța
comedie
limerick
dramă
scrisori
cîntec, baladă
epopee; poem epic
memorii
sonet
tragedie
studiu
critică
nuvelă
recenzie
poezie; poem
roman
eseu

Pentru rezolvare, consultați lista de la pag. 49, 50, Vol. 4.

GEORGE BERNARD SHAW (1856—1950)

ANDROCLES AND THE LION

Prologue

1. *Overture: forest sounds, roaring of lions, Christian hymn faintly.*

A jungle path. A lion's roar, a melancholy suffering roar, comes from the jungle. It is repeated nearer. The lion limps from the jungle on three legs, holding up his right forepaw, in which a huge thorn sticks. He sits down and contemplates it. He tries to extract it by scraping it along the ground, and hurts himself worse. He roars piteously. He licks it again. Tears drop from his eyes. He limps painfully off the path and lies down under the trees, exhausted with pain. Heaving a long sigh, like wind in a trombone, he goes to sleep.

2. *Androcles and his wife Megaera come along the path. He is a small, thin, ridiculous little man who might be any age from thirty to fifty-five. He has sandy hair, watery compassionate blue eyes, sensitive nostrils, and a very presentable forehead; but his good points go no further; his arms and legs and back, though wiry of their kind, look shrivelled and starved. He carries a big bundle, is very poorly clad, and seems tired and hungry.*

His wife is a rather handsome pampered slattern, well fed and in the prime of life. She has nothing to carry, and has a stout stick to help her along.

3. MEGAERA (*suddenly throwing down her stick*): I wont go another step.

ANDROCLES (*pleading wearily*): Oh, not again, dear. Whats the good of stopping every two miles and saying you wont go another step? We must get on to the next village before night. There are wild beasts in this wood: lions, they say.

MEGAERA: I dont believe a word of it. You are always threatening me with wild beasts to make me walk the very soul out of my body when I can hardly drag one foot before another. We havnt seen a single lion yet.

ANDROCLES: Well, dear, do you want to see one?

MEGAERA (*tearing the bundle from his back*): You cruel brute, you dont care how tired I am, or what becomes of me (*she throws the bundle on the ground*): always thinking of yourself. Self! self! self! always yourself! (*She sits down on the bundle.*)

ANDROCLES (*sitting down sadly on the ground with his elbows on his knees and his head in his hands*): We all have to think of ourselves occasionally, dear.

MEGAERA: A man ought to think of his wife sometimes.

ANDROCLES: He cant always help it, dear. You make me think of you a good deal. Not that I blame you.

4. MEGAERA: Blame me! I should think not indeed. Is it my fault that I'm married to you?

ANDROCLES: No, dear: that is my fault.

MEGAERA: Thats a nice thing to say to me. Arnt you happy with me?

ANDROCLES: I dont complain, my love.

MEGAERA: You ought to be ashamed of yourself.

ANDROCLES: I am, my dear.

MEGAERA: Youre not: you glory in it.

ANDROCLES: In what, darling?

MEGAERA: In everything. In making me a slave, and making yourself a laughing-stock. Its not fair. You get me the name of being a shrew with your meek ways, always talking as if butter wouldnt melt in your mouth. And just because I look a big strong woman, and because I'm good-hearted and a bit hasty, and because youre always driving me to do things I'm sorry for afterwards, people say "Poor man: what a life his wife leads him!" Oh, if they only knew! And you think I dont know. But I do, I do, (*screaming*) I do.

ANDROCLES: Yes, my dear: I know you do.

MEGAERA: Then why dont you treat me properly and be a good husband to me?

ANDROCLES: What can I do, my dear?

MEGAERA: What can you do! You can return to your duty, and come back to your home and your friends, and sacrifice to the gods as all respectable people do, instead of having us hunted out of house and home for being dirty disreputable blaspheming atheists.

5. ANDROCLES: I'm not an atheist, dear; I am a Christian.

MEGAERA: Well, isnt that the same thing, only ten times worse? Everybody knows that the Christians are the very lowest of the low.

ANDROCLES: Just like us, dear.

MEGAERA: Speak for yourself. Dont you dare to compare me to common people. My father owned his own public-house; and sorrowful was the day for me when you first came drinking in our bar.

- ANDROCLES: I confess I was addicted to it, dear. But I gave it up when I became a Christian.
- MEGAERA: Youd much better have remained a drunkard. I can forgive a man being addicted to drink: it's only natural; and I dont deny I like a drop myself sometimes. What I cant stand is your being addicted to Christianity. And whats worse again, your being addicted to animals. How is any woman to keep her house clean when you bring in every stray cat and lost cur and lame duck in the whole countryside? You took the bread out of my mouth to feed them: you know you did: dont attempt to deny it.
6. ANDROCLES: Only when they were hungry and you were getting too stout, dearie.
- MEGAERA: Yes: insult me, do. *(Rising.)* Oh! I wont bear it another moment. You used to sit and talk to those dumb brute beasts for hours, when you hadnt a word for me.
- ANDROCLES: They never answered back, darling. *(He rises and again shoulders the bundle.)*
- MEGAERA: Well, if youre fonder of animals than of your own wife, you can live with them here in the jungle. Ive had enough of them and enough of you. Im going back. Im going home.
- ANDROCLES *(barring the way back)*: No, dearie: dont take on like that. We cant go back. Weve sold everything: we should starve; and I should be sent to Rome and thrown to the lions...
- MEGAERA: Serve you right! I wish the lions joy of you. *(Screaming.)* Are you going to get out of my way and let me go home?
- ANDROCLES: No, dear...
- MEGAERA: Then Ill make my way through the forest; and when Im eaten by the wild beasts youll know what a wife youve lost. *(She dashes into the jungle and nearly falls over the sleeping lion.)* Oh! Oh! Andy! Andy! *(She totters back and collapses into the arms of Androcles, who, crushed by her weight, falls on his bundle.)*
7. ANDROCLES *(extracting himself from beneath her and slapping her hands in great anxiety)*: What is it, my precious, my pet? Whats the matter? *(He raises her head. Speechless with terror, she points in the direction of the sleeping lion. He steals cautiously towards the spot indicated by Megaera. She rises with an effort and totters after him.)*
- MEGAERA: No, Andy: youll be killed. Come back.
(The lion utters a long snoring sigh. Androcles sees the lion and recoils fainting into the arms of Megaera, who falls back on the bundle. They roll apart and lie staring in terror at one another. The lion is heard groaning heavily in the jungle.)

- ANDROCLES *(whispering)*: Did you see? A lion.
- MEGAERA *(despairing)*: The gods have sent him to punish us because youre a Christian. Take me away, Andy. Save me.
- ANDROCLES *(rising)*: Meggy: theres one chance for you. Itll take him pretty nigh twenty minutes to eat me — Im rather stringy and tough — and you can escape in less time than that.
- MEGAERA: Oh, dont talk about eating. *(The lion rises with a great groan and limps towards them.)* Oh! *(She faints.)*
8. ANDROCLES *(quaking, but keeping between the lion and Megaera)*: Dont you come near my wife, do you hear? *(The lion groans. Androcles can hardly stand for trembling.)* Meggy, run! Run for your life. If I take my eye off him, it's all up. *(The lion holds up his wounded paw and flaps it piteously before Androcles.)* Oh, hes lame, poor old chap! Hes got a thorn in his paw. A frightfully big thorn. *(Full of sympathy.)* Oh, poor old man! Did um get an awful thorn into um's tootsums wootsums? Has it made um too sick to eat a nice little Christian man for um's breakfast? Oh, a nice little Christian man will get um's thorn out for um; and then um shall eat the nice Christian man and the nice Christian man's nice big tender wifey pife. *(The lion responds by moans of self-pity.)* Yes, yes, yes, yes, yes. Now, 'now *(taking the paw in his hand)*, um is not to bite and not to scratch, not even if it hurts a very, verry little. Now right. *(He pulls gingerly at the thorn. The lion, with an angry yell of pain, jerks back his paw so abruptly that Androcles is thrown on his back.)* Steadeeee! Oh, did the nasty cruel little Christian man hurt the sore paw? *(The lion moans assentingly but apologetically.)* Well, one more little pull and it will be all over. Just one little, little, leetle pull; and then um will live happily ever after. *(He gives the thorn another pull. The lion roars and snaps his jaws with a terrifying clash.)* Oh, mustnt frighten um's good kind doctor, um's affectionate nursey. That didnt hurt at all: not a bit. Just one more. Just to shew how the brave big lion can bear pain, not like the little cry-baby Christian man. Oopsh! *(The thorn comes out. The lion yells with pain, and shakes his paw wildly.)* Thats it! *(Holding up the thorn.)* Now it's out. Now lick um's paw to take away the nasty inflammation. See? *(He licks his own hand. The lion nods intelligently and licks his paw industriously.)* Clever little liony-piony! Understands um's dear old friend Andy Wandy. *(The lion licks his face.)* Yes, kissums Andy Wandy. *(The lion, wagging his tail violently, rises on his hind legs, and embraces Androcles, who makes a wry face and cries.)* Velvet paws! Velvet paws! *(The lion draws in his claws.)* Thats right. *(He embraces*

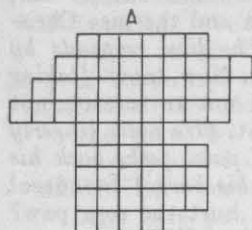
the lion who finally takes the end of his tail in one paw, places that tight round Androcles' waist, resting it on his hip. Androcles takes the other paw in his hand, stretches out his arm, and the two waltz rapturously round and round and finally away through the jungle.)

MEGAERA (who has revived during the waltz): Oh, you coward, you havnt danced with me for years; and now you go off dancing with a great brute beast that you havnt known for ten minutes and that wants to eat your own wife. Coward! Coward! Coward! (She rushes off after them into the jungle.)

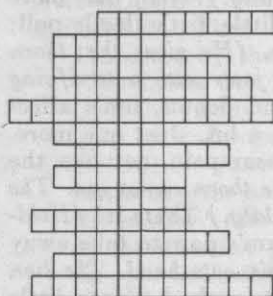
CROSSWORD PUZZLE

A-B: PERSONALITĂȚI DE FRUNTE ALE ANTICHITĂȚII

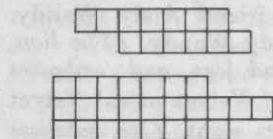
Dați numele de mai jos în ortografia curentă.



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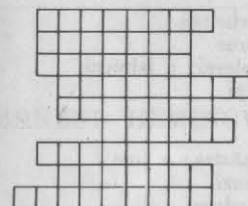


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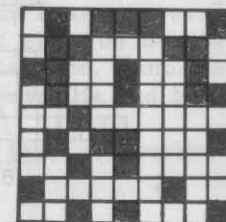
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Pentru rezolvare, consultați lista de la pag. 53, 54, Vol. 4.

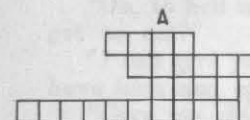


CROSSWORD PUZZLE

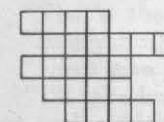
Irregular Verbs

i'regjulə 'və:bz

A-B: TRECUTUL ȘI PARTICIPIUL TRECUT LA FEL



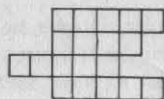
to weep — a plinge
to teach — a învăța (pe altul), a preda
to send — a trimite
to understand — a înțelege



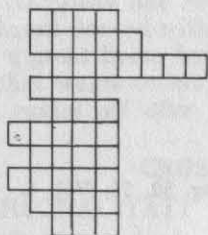
to spit — a scuipa
to dream — a visa
to mean — a însemna
to lose — a pierde
to feel — a simți



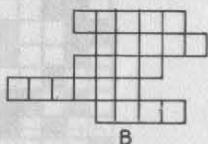
to catch — a prinde
to lend — a împrumuta, a da cu împrumut
to make — a face



to spend — a cheltui
to say — a spune
to burst — a plesni; a izbucni
to stick — a lipi



to keep — a păstra; a ține
to hear — a auzi
to bring — a aduce
to sit — a șede
to light — a lumina; a aprinde
to stick — a înfige
to pay — a plăti
to sweep — a mătura
to sell — a vinde
to lead — a (con)duce



to deal — a avea de-a face
to sleep — a dormi
to lay — a pune, a așeza
to strike — a lovi
to bend — a îndoi

B

Pentru rezolvare, consultați lista de la pag. 7 — 18, Vol. 4.



ERNEST HEMINGWAY (1898—1961)

THE KILLERS

1. The door of Henry's lunch-room opened and two men came in. They sat down at the counter.

"What's yours?" George asked them.

"I don't know," one of the men said. "What do you want to eat, Al?"

"I don't know," said Al. "I don't know what I want to eat."

Outside it was getting dark. The street-light came on outside the window. The two men at the counter read the menu. From the other end of the counter Nick Adams watched them. He had been talking to George when they came in.

"I'll have a roast pork tenderloin with apple sauce and mashed potatoes," the first man said.

"It isn't ready yet."

"What the hell do you put it on the card for?"

"That's the dinner," George explained. "You can get that at six o'clock."

George looked at the clock on the wall behind the counter.

"It's five o'clock."

"The clock says twenty minutes past five," the second man said.

"It's twenty minutes fast."

"Oh, to hell with the clock," the first man said. "What have you got to eat?"

"I can give you any kind of sandwiches," George said. "You can have ham and eggs, bacon and eggs, liver and bacon, or a steak."

"Give me chicken croquettes with green peas and cream sauce and mashed potatoes."

"That's the dinner."

"Everything we want's the dinner, eh? That's the way you work it."

"I can give you ham and eggs, bacon and eggs, liver —"

"I'll take ham and eggs," the man called Al said. He wore a derby hat and a black overcoat buttoned across the chest. His face was small and white and he had tight lips. He wore a silk muffler and gloves.

2. "Give me bacon and eggs," said the other man. He was about the same size as Al. Their faces were different, but they were dressed

like twins. Both wore overcoats too tight for them. They sat leaning forward, their elbows on the counter.

"Got anything to drink?" Al asked.

"Silver beer, bevo, ginger-ale," George said.

"I mean you got anything to *drink*?"

"Just those I said."

"This is a hot town," said the other. "What do they call it?" "Summit."

"Ever hear of it?" Al asked his friend.

"No," said the friend.

"What do you do here nights?" Al asked.

"They eat the dinner," his friend said. "They all come here and eat the big dinner."

"That's right," George said.

"So you think that's right?" Al asked George.

"Sure."

"You're a pretty bright boy, aren't you?"

"Sure," said George.

"Well, you're not," said the other little man. "Is he, Al?"

"He's dumb," said Al. He turned to Nick. "What's your name?" "Adams."

"Another bright boy," Al said. "Ain't he a bright boy, Max?"

"The town's full of bright boys," Max said.

George put the two platters, one of ham and eggs, the other of bacon and eggs, on the counter. He set down two side-dishes of fried potatoes and closed the wicket into the kitchen.

"Which is yours?" he asked Al.

"Don't you remember?"

"Ham and eggs."

"Just a bright boy," Max said. He leaned forward and took the ham and eggs. Both men ate with their gloves on. George watched them eat.

3. "What are *you* looking at?" Max looked at George.

"Nothing."

"The hell you were. You were looking at me."

"Maybe the boy meant it for a joke, Max," Al said.

George laughed.

"You don't have to laugh," Max said to him. "You don't have to laugh at all, see?"

"All right," said George.

"So he thinks it's all right," Max turned to Al. "He thinks it's all right. That's a good one."

"Oh, he's a thinker," Al said. They went on eating.

"What's the bright boy's name down the counter?" Al asked Max.

"Hey, bright boy," Max said to Nick. "You go around on the other side of the counter with your boy friend."

"What's the idea?" Nick asked.

"There isn't any idea."

"You better go around, bright boy," Al said. Nick went around behind the counter.

"What's the idea?" George asked.

"None of your damn business," Al said. "Who's out in the kitchen?"

"The nigger."

"What do you mean the nigger?"

"The nigger that cooks."

"Tell him to come in."

"What's the idea?"

"Tell him to come in."

"Where do you think you are?"

"We know damn well where we are," the man called Max said.

"Do we look silly?"

"You talk silly," Al said to him. "What the hell do you argue with this kid for? Listen," he said to George, "tell the nigger to come out here."

"What are you going to do to him?"

"Nothing. Use your head, bright boy. What would we do to a nigger?"

4. George opened the slit that opened back into the kitchen. "Sam," he called. "Come in here a minute."

The door to the kitchen opened and the nigger came in. "What was it?" he asked. The two men at the counter took a look at him.

"All right, nigger. You stand right there," Al said.

Sam, the nigger, standing in his apron, looked at the two men sitting at the counter. "Yes, sir," he said. Al got down from his stool.

"I'm going back to the kitchen with the nigger and bright boy," he said. "Go on back to the kitchen, nigger. You go with him, bright boy." The little man walked after Nick and Sam, the cook, back into the kitchen. The door shut after them. The man called Max sat at the counter opposite George. He didn't look at George but looked in the mirror that ran along back of the counter. Henry's had been made over from a saloon into a lunch-counter.

"Well, bright boy," Max said, looking into the mirror, "why don't you say something?"

"What's it all about?"

"Hey, Al," Max called, "bright boy wants to know what it's all about."

"Why don't you tell him?" Al's voice came from the kitchen.

"What do you think it's all about?"

"I don't know."

"What do you think?"

Max looked into the mirror all the time he was talking.

"I wouldn't say."

"Hey, Al, bright boy says he wouldn't say what he thinks it's all about."

"I can hear you all right," Al said from the kitchen. He had propped open the slit that dishes passed through into the kitchen with a catsup bottle. "Listen, bright boy," he said from the kitchen to George. "Stand a little further along the bar. You move a little to the left, Max." He was like a photographer arranging for a group picture.

"Talk to me, bright boy," Max said. "What do you think's going to happen?"

5. George did not say anything.

"I'll tell you," Max said. "We're going to kill a Swede. Do you know a big Swede named Ole Andreson?"

"Yes."

"He comes here to eat every night, don't he?"

"Sometimes he comes here."

"He comes here at six o'clock, don't he?"

"If he comes."

"We know all that, bright boy," Max said. "Talk about something else. Ever go to the movies?"

"Once in a while."

"You ought to go to the movies more. The movies are fine for a bright boy like you."

"What are you going to kill Ole Andreson for? What did he ever do to you?"

"He never had a chance to do anything to us. He never even seen us."

"And he's only going to see us once," Al said from the kitchen.

"What are you going to kill him for, then?" George asked.

"We're killing him for a friend. Just to oblige a friend, bright boy."

"Shut up," said Al from the kitchen. "You talk too goddam much."

"Well, I got to keep bright boy amused. Don't I, bright boy?"

"You talk too damn much," Al said. "The nigger and my bright boy are amused by themselves. I got them tied up like a couple of girl friends in the convent."

"I suppose you were in a convent?"

"You never know."

"You were in a convent. That's where you were."

George looked up at the clock.

"If anybody comes in you tell them the cook is off, and if they keep after it, you tell them you'll go back and cook yourself. Do you get that, bright boy?"

6. "All right," George said. "What you going to do with us afterward?"

"That'll depend," Max said. "That's one of those things you never know at the time."

George looked up at the clock. It was a quarter past six. The door from the street opened. A street-car motorman came in.

"Hello, George," he said. "Can I get supper?"

"Sam's gone out," George said. "He'll be back in about half an hour."

"I'd better go up the street," the motorman said. George looked at the clock. It was twenty minutes past six.

"That was nice, bright boy," Max said. "You're a regular little gentleman."

"He knew I'd blow his head off," Al said from the kitchen.

"No," said Max. "It ain't that. Bright boy is nice. He's a nice boy. I like him."

At six-fifty-five George said: "He's not coming."

Two other people had been in the lunch-room. Once George had gone out to the kitchen and made a ham-and-egg sandwich "to go" that a man wanted to take with him. Inside the kitchen he saw Al, his derby hat tipped back, sitting on a stool beside the wicket with the muzzle of a sawed-off shotgun resting on the ledge. Nick and the cook were back to back in the corner, a towel tied in each of their mouths. George had cooked the sandwich, wrapped it up in oiled paper, put it in a bag, brought it in, and the man had paid for it and gone out.

"Bright boy can do everything," Max said. "He can cook and everything. You'd make some girl a nice wife, bright boy."

"Yes?" George said. "Your friend, Ole Andreson, isn't going to come."

"We'll give him ten minutes," Max said.

Max watched the mirror and the clock. The hands of the clock marked seven o'clock, and then five minutes past seven.

"Come on, Al," said Max. "We better go. He's not coming."

"Better give him five minutes," Al said from the kitchen.

In the five minutes a man came in, and George explained that the cook was sick.

7. "Why the hell don't you get another cook?" the man asked.

"Aren't you running a lunch-counter?" He went out.

"Come on, Al," Max said.

"What about the two bright boys and the nigger?"

"They're all right."

"You think so?"

"Sure. We're through with it."

"I don't like it," said Al. "It's sloppy. You talk too much."

"Oh, what the hell," said Max. "We got to keep amused, haven't we?"

"You talk too much, all the same," Al said. He came out from the kitchen. The cut-off barrels of the shotgun made a slight bulge under the waist of his too tight-fitting overcoat. He straightened his coat with his gloved hands.

"So long, bright boy," he said to George. "You got a lot of luck."

"That's the truth," Max said. "You ought to play the races, bright boy."

The two of them went out the door. George watched them, through the window, pass under the arc-light and cross the street. In their tight overcoats and derby hats they looked like a vaudeville team. George went back through the swinging-door into the kitchen and untied Nick and the cook.

"I don't want any more of that," said Sam, the cook. "I don't want any more of that."

Nick stood up. He had never had a towel in his mouth before.

"Say," he said. "What the hell?" He was trying to swagger it off.

"They were going to kill Ole Andreson," George said. "They were going to shoot him when he came in to eat."

"Ole Andreson?"

"Sure."

The cook felt the corners of his mouth with his thumbs.

"They all gone?" he asked.

"Yeah," said George. "They're gone now."

8. "I don't like it," said the cook. "I don't like any of it at all."

"Listen," George said to Nick. "You better go see Ole Andreson."

"All right."

"You better not have anything to do with it at all, Sam," the cook said. "You better stay way out of it."

"Don't go if you don't want to," George said.

"Mixing up in this ain't going to get you anywhere," the cook said. "You stay out of it."

"I'll go see him," Nick said to George. "Where does he live?"

The cook turned away.

"Little boys always know what they want to do," he said.

"He lives up at Hirsch's rooming-house," George said to Nick.

"I'll go up there."

Outside the arc-light shone through the bare branches of a tree. Nick walked up the street beside the car-tracks and turned at the next arc-light down a side-street. Three houses up the street was Hirsch's rooming-house. Nick walked up the two steps and pushed the bell. A woman came to the door.

"Is Ole Andreson here?"

"Do you want to see him?"

"Yes, if he's in."

Nick followed the woman up a flight of stairs and back to the end of a corridor. She knocked on the door.

"Who is it?"

"It's somebody to see you, Mr. Andreson," the woman said.

"It's Nick Adams."

"Come in."

Nick opened the door and went into the room. Ole Andreson was lying on the bed with all his clothes on. He had been a heavy-weight prizefighter and he was too long for the bed. He lay with his head on two pillows. He did not look at Nick.

"What was it?" he asked.

"I was up at Henry's," Nick said, "and two fellows came in and tied up me and the cook, and they said they were going to kill you."

9. It sounded silly when he said it. Ole Andreson said nothing.

"They put us out in the kitchen," Nick went on. "They were going to shoot you when you came in to supper."

Ole Andreson looked at the wall and did not say anything.

"George thought I better come and tell you about it."

"There isn't anything I can do about it," Ole Andreson said.

"I'll tell you what they were like."

"I don't want to know what they were like," Ole Andreson said. He looked at the wall. "Thanks for coming to tell me about it."

"That's all right."

Nick looked at the big man lying on the bed.

"Don't you want me to go and see the police?"

"No," Ole Andreson said. "That wouldn't do any good."

"Isn't there something I could do?"

"No. There ain't anything to do."

"Maybe it was just a bluff."

"No. It ain't just a bluff."

Ole Andreson rolled over toward the wall.

"The only thing is," he said, talking toward the wall, "I just can't make up my mind to go out. I been in here all day."

"Couldn't you get out of town?"

"No," Ole Andreson said. "I'm through with all that running around."

He looked at the wall.

"There ain't anything to do now."

"Couldn't you fix it up some way?"

"No. I got in wrong." He talked in the same flat voice. "There ain't anything to do. After a while I'll make up my mind to go out."

"I better go back and see George," Nick said.

"So long," said Ole Andreson. He did not look toward Nick.

"Thanks for coming around."

Nick went out. As he shut the door he saw Ole Andreson with all his clothes on, lying on the bed looking at the wall.

10. "He's been in his room all day," the landlady said downstairs. "I guess he don't feel well. I said to him: 'Mr. Andreson, you ought to go out and take a walk on a nice fall day like this,' but he didn't feel like it."

"He doesn't want to go out."

"I'm sorry he don't feel well," the woman said. "He's an awfully nice man. He was in the ring, you know."

"I know it."

"You'd never know it except from the way his face is," the woman said. They stood talking just inside the street door. "He's just as gentle."

"Well, good-night, Mrs. Hirsch," Nick said.

"I'm not Mrs. Hirsch," the woman said. "She owns the place. I just look after it for her. I'm Mrs. Bell."

"Well, good-night, Mrs. Bell," Nick said.

"Good-night," the woman said.

Nick walked up the dark street to the corner under the arc-light, and then along the car-tracks to Henry's eating-house. George was inside, back of the counter.

"Did you see Ole?"

"Yes," said Nick. "He's in his room and he won't go out."

The cook opened the door from the kitchen when he heard Nick's voice.

"I don't even listen to it," he said and shut the door.

"Did you tell him about it?" George asked.

"Sure. I told him but he knows what it's all about."

"What's he going to do?"

"Nothing."

"They'll kill him."

"I guess they will."

"He must have got mixed up in something in Chicago."

"I guess so," said Nick.

"It's a hell of a thing."

"It's an awful thing," Nick said.

They did not say anything. George reached down for a towel and wiped the counter.

"I wonder what he did?" Nick said.

"Double-crossed somebody. That's what they kill them for."

"I'm going to get out of this town," Nick said.

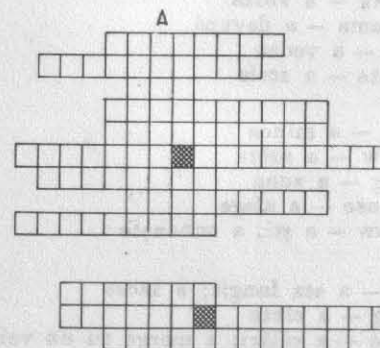
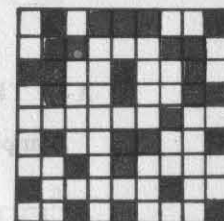
"Yes," said George. "That's a good thing to do."

"I can't stand to think about him waiting in the room and knowing he's going to get it. It's too damned awful."

"Well," said George, "you better not think about it."

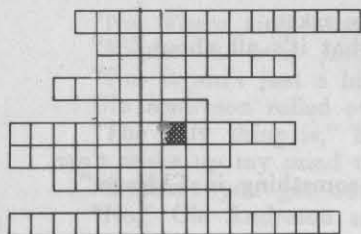
CROSSWORD PUZZLE

A-B: BOLI ȘI MALADII INFECȚIOASE

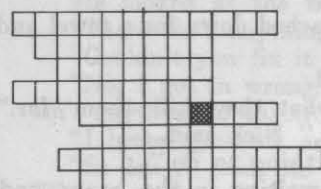


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reumatism
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paralizie

lumbago
anghină pectorală
hidrofobie, turbare



schizofrenie
cancer
gripă
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Pentru rezolvare, consultați lista de la pag. 33, 34, Vol. 4.

CROSSWORD PUZZLE

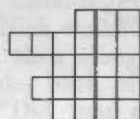
A-B: TIMPUL TRECUT ȘI NIMIC ALTCEVA

Completați cu trecutul următoarelor verbe:

A



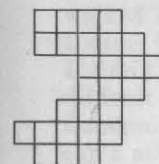
to speak — a vorbi
to become — a deveni
to see — a vedea
to write — a scrie



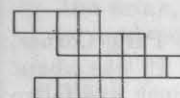
to eat — a minca
to show — a arăta
to ring — a suna
to choose — a alege
to know — a ști, a cunoaște



to lie — a sta lungit; a zăcea
to sing — a cânta
to ride — a călări; a merge cu un vehicul



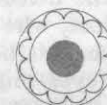
to go — a merge, a se duce
to break — a sparge; a (între)rîpe
to take — a lua
to hide — a (se) ascunde
to do — a face
to drink — a bea
to dig — a săpa



B

to come — a veni
to fly — a zbura
to sew — a coase
to draw — a trage; a desena

Pentru rezolvare, consultați lista de la pag. 7-18, Vol. 4.



SAKI (HECTOR HUGH MUNRO) (1870—1916)

DUSK

1. Norman Gortsby sat on a seat in the park. Hyde Park Corner, with its noise of traffic, lay immediately to his right. It was about thirty minutes past six on an early March evening, and dusk had fallen heavily over the scene, dusk with some faint moonlight and many street lamps. There was a wide emptiness over road and sidewalk, and yet there were many figures moving silently through the half-light, or sitting on seats and chairs.

The scene pleased Gortsby and suited his present feelings. Dusk, in his opinion, was the hour of the defeated. Men and women, who had fought the battle of life and lost, who hid their dead hopes from the eyes of the curious, came out in this hour, when their old clothes and bent shoulders and unhappy eyes might pass unnoticed.

2. On the seat by Gortsby's side sat a rather old gentleman with a look of defiance that was probably the last sign of self-respect in a man who had stopped defying successfully anybody or anything. As he rose to go Gortsby imagined him returning to a home where he was of no importance, or to some uncomfortable lodging where his ability to pay his weekly bill was the beginning and end of the interest which he caused.

His place on the seat was taken almost immediately by a young man, fairly well dressed but scarcely more cheerful than the other. As if to show that the world went badly with him, the newcomer threw himself into the seat with a cry of displeasure.

"You don't seem in a very good temper," said Gortsby.

The young man turned to him with such a look of frankness that Gortsby felt that he must be very careful.

"You wouldn't be in a good temper if you were in the difficulty I'm in," he said; "I've done the silliest thing I've ever done in my life."

"Yes?" said Gortsby calmly.

3. "I came here this afternoon, meaning to stay at the Patagonian Hotel," continued the young man; "when I got there I found it had been pulled down some weeks ago and a cinema theatre put up in its place. The taxi-driver told me of another hotel some way off and I went there. I just sent a letter to my family, giving them the address, and then I went out to buy some soap — I hate using hotel soap. Then I

walked about a bit, had a drink and looked at the shops, and when I came to turn my steps back to the hotel I suddenly realized that I didn't remember its name or even what street it was in. There's a difficult situation for a man who hasn't any friends or relations in London. My family won't get my letter until tomorrow, and so I can't ask them for the address; meantime I'm without money, came out with about a shilling, which went in buying the soap and getting the drink, and here I am, wandering about with twopence in my pocket and nowhere to go for the night."

There was a pause after the story had been told. "I suppose you think I've told you an impossible story," said the young man presently with anger in his voice.

"Not at all impossible," said Gortsby. "I remember doing exactly the same thing once in a foreign capital; and on that occasion there were two of us, which made it more remarkable. Luckily we remembered that the hotel was on a sort of canal, and when we found the canal we were able to find our way back to the hotel."

4. The youth looked happier. "In a foreign city, I wouldn't mind so much," he said; "one could go to one's Consul and get the necessary help from him. But here in one's own land one is in greater difficulties. Unless I can find some good man to accept my story and lend me some money, I seem likely to spend the night by the river. I'm glad, in any case, that you don't think the story quite improbable."

"Of course," said Gortsby slowly, "the weak point of your story is that you can't show me the soap."

The young man sat forward hurriedly, felt quickly in all the pockets of his overcoat, and then jumped to his feet.

"I must have lost it," he murmured angrily.

"To lose a hotel and a cake of soap on one afternoon suggests great carelessness," said Gortsby, but the young man scarcely waited to hear the end of the sentence. He went away down the path, his head held high.

"It was a pity," thought Gortsby; "the going out to get some soap was the one thing to make me believe the story, and yet it was just that little detail which ruined it. If he had provided himself with a cake of soap, he would have been a clever man."

5. With that thought Gortsby rose to go; as he did so an exclamation escaped from his lips. Lying on the ground by the side of the seat was a small packet which could be nothing else but a cake of soap, and it had evidently fallen out of the youth's pocket when he flung himself down in the seat. In another moment Gortsby was running along the dark path in search of the youthful figure in a light overcoat. He had nearly given up the search when he caught sight of the

young man standing doubtfully on the edge of the road. He turned round suddenly with an unfriendly face when he heard Gortsby calling.

"The important thing to prove the truth of your story has been found," said Gortsby, holding out the cake of soap; "it must have fallen out of your pocket when you sat down on the seat. I saw it on the ground after you left. You must excuse my disbelief; but now the soap is found, and if I may lend you a pound..."

6. The young man quickly removed any doubt by pocketing the money.

"Here is my card with my address," continued Gortsby; "any day this week will do for returning the money, and here is the soap — don't lose it again; it's been a good friend to you."

"Lucky thing, your finding it," said the youth, and then with a word of thanks he fled in the direction of Knightsbridge.

"Poor boy! He nearly wept," said Gortsby to himself. "I'm not surprised; the relief from his difficulty must have been very great. It's a lesson to me not to be too clever in judging by circumstances."

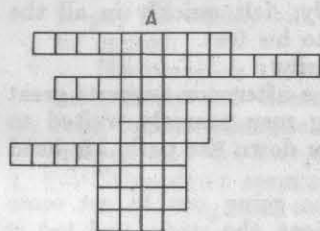
As Gortsby went back past the seat where he had met the young man, he saw an old gentleman looking under it and on all sides of it. Gortsby recognized the old man who sat there before with him.

"Have you lost anything, sir?" he asked.

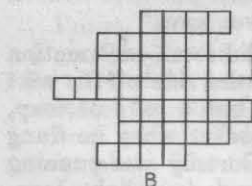
"Yes, sir, a cake of soap."

CROSSWORD PUZZLE

A-B: „LA RĂSCRUCE DE VÎNTURI“



vîrtej
uragan
ger
răcoare
arşiţă
viscol
ploaie
vînt
negură

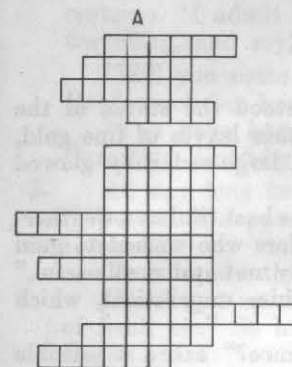


pîclă
lapoviţă
burniţă
secetă
aversă
furtună
ceaţă

Pentru rezolvare, consultați lista de la pag. 48, Vol. 4.

CROSSWORD PUZZLE

A-B: PARTICIPIUL TRECUT ȘI NIMIC ALTCEVA

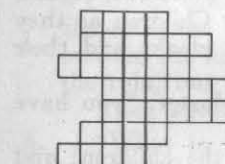


to speak — a vorbi
to draw — a trage; a desena
to choose — a alege
to tear — a rupe

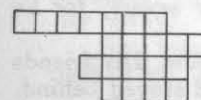
to spring — a sări; a izvorî
to take — a lua
to drink — a bea
to forget — a uita
to drive — a conduce; a mîna
to strike — a lovi, a izbi (adj.)
to give — a da
to partake — a împărtăși; a lua parte
to fall — a cădea
to ride — a călări; a merge (cu un vehicul)



to eat — a mîncă
to lie — a sta întins, a zăcea
to hide — a (se) ascunde

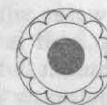


to do — a face
to freeze — a îngheța
to beat — a bate; a învinge
to shake — a scutura; a tremura
to bite — a mușca
to go — a merge, a se duce
to ring — a suna



to write — a scrie
to fly — a zbura
to rise — a se ridica; a răsări
to be — a fi

Pentru rezolvare, consultați lista de la pag. 7—18, Vol. 4.



OSCAR WILDE (1856—1900)

THE HAPPY PRINCE

1. High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt.
He was very much admired indeed. "He is as beautiful as a weather-cock," remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; "Only not quite so useful," he added, fearing lest people should think him impractical, which he really was not.
2. "Why can't you be like the Happy Prince?" asked a sensible mother of her little boy who was crying for the moon. "The Happy Prince never dreams of crying for anything."
"I am glad there is someone in the world who is quite happy," muttered a disappointed man as he gazed at the wonderful statue.
"He looks just like an angel," said the Charity Children as they came out of the cathedral in their bright scarlet cloaks and their clean white pinafores.
"How do you know?" said the Mathematical Master, "you have never seen one."
"Ah! but we have, in our dreams," answered the children; and the Mathematical Master frowned and looked very severe, for he did not approve of children dreaming.
3. One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful Reed. He had met her early in the spring as he was flying down the river after a big yellow moth, and had been so attracted by her slender waist that he had stopped to talk to her.
"Shall I love you?" said the Swallow, who liked to come to the point at once, and the Reed made him a low bow. So he flew round and round her, touching the water with his wings, and making silver ripples. This was his courtship, and it lasted all through the summer.
4. "It is a ridiculous attachment," twittered the other Swallows; "she has no money, and far too many relations;" and indeed the river

was quite full of Reeds. Then, when the autumn came they all flew away.

After they had gone he felt lonely, and began to tire of his lady-love. "She has no conversation," he said, "and I am afraid that she is a coquette, for she is always flirting with the wind." And certainly, whenever the wind blew, the Reed made the most graceful curtsies. "I admit that she is domestic," he continued, "but I love travelling, and my wife, consequently, should love travelling also."

"Will you come away with me?" he said finally to her, but the Reed shook her head, she was so attached to her home.

"You have been trifling with me," he cried. "I am off to the Pyramids. Good-bye!" and he flew away.

5. All day long he flew, and at night-time he arrived at the city. "Where shall I put up?" he said; "I hope the town has made preparations."

Then he saw the statue on the tall column.

"I will put up there," he cried; "it is a fine position, with plenty of fresh air." So he alighted just between the feet of the Happy Prince.

"I have a golden bedroom," he said softly to himself as he looked round, and he prepared to go to sleep; but just as he was putting his head under his wing a large drop of water fell on him. "What a curious thing!" he cried; "there is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. The climate in the north of Europe is really dreadful. The Reed used to like the rain, but that was merely her selfishness."

Then another drop fell.

6. "What is the use of a statue if it cannot keep the rain off?" he said; "I must look for a good chimney-pot," and he determined to fly away.

But before he had opened his wings, a third drop fell, and he looked up, and saw — Ah! what did he see?

The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little Swallow was filled with pity.

"Who are you?" he said.

"I am the Happy Prince."

"Why are you weeping then?" asked the Swallow; "you have quite drenched me."

7. "When I was alive and had a human heart," answered the statue, "I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter. In the daytime

I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep."

8. "What! is he not solid gold?" said the Swallow to himself. He was too polite to make any personal remarks out loud.

"Far away," continued the statue in a low musical voice, "far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen's maids-of-honour to wear at the next Court ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not take her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move."

9. "I am waited for in Egypt," said the Swallow. "My friends are flying up and down the Nile, and talking to the large lotus flowers. Soon they will go to sleep in the tomb of the great King. The King is there himself in his painted coffin. He is wrapped in yellow linen, and embalmed with spices. Round his neck is a chain of pale green jade, and his hands are like withered leaves."

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me for one night, and be my messenger? The boy is so thirsty, and the mother so sad."

10. "I don't think I like boys," answered the Swallow. "Last summer, when I was staying on the river, there were two rude boys, the miller's sons, who were always throwing stones at me. They never hit me, of course; we swallows fly far too well for that, and besides, I come of a family famous for its agility; but still, it was a mark of disrespect."

But the Happy Prince looked so sad that the little Swallow was sorry. "It is very cold here," he said; "but I will stay with you for one night, and be your messenger."

"Thank you, little Swallow," said the Prince.

So the Swallow picked out the great ruby from the Prince's sword, and flew away with it in his beak over the roofs of the town.

11. He passed by the cathedral tower, where the white marble angels were sculptured. He passed by the palace and heard the sound of dancing. A beautiful girl came out on the balcony with her lover. "How wonderful the stars are," he said to her, "and how wonderful is the power of love!"

"I hope my dress will be ready in time for the State ball," she answered; "I have ordered passion-flowers to be embroidered on it; but the seamstresses are so lazy."

He passed over the river, and saw the lanterns hanging to the masts of the ships. At last he came to the poor house and looked in. The boy was tossing feverishly on his bed, and the mother had fallen asleep, she was so tired. In he hopped, and laid the great ruby on the table beside the woman's thimble. Then he flew gently round the bed, fanning the boy's forehead with his wings. "How cool I feel!" said the boy, "I must be getting better;" and he sank into a delicious slumber.

12. Then the Swallow flew back to the Happy Prince, and told him what he had done. "It is curious," he remarked, "but I feel quite warm now, although it is so cold."

"That is because you have done a good action," said the Prince. And the little Swallow began to think, and then he fell asleep. Thinking always made him sleepy.

When the day broke he flew down to the river and had a bath. "What a remarkable phenomenon!" said the Professor of Ornithology as he was passing over the bridge. "A swallow in winter!" And he wrote a long letter about it to the local newspaper. Everyone quoted it, it was full of so many words that they could not understand.

"Tonight I go to Egypt," said the Swallow, and he was in high spirits at the prospect. He visited all the public monuments, and sat a long time on top of the church steeple. Wherever he went the Sparrows chirruped and said to each other, "What a distinguished stranger!" so he enjoyed himself very much.

13. When the moon rose he flew back to the Happy Prince. "Have you any commissions for Egypt?" he cried; "I am just starting."

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?"

"I am waited for in Egypt," answered the Swallow. "Tomorrow my friends will fly up to the Second Cataract. The river-horse couches there among the bulrushes, and on a great granite throne sits the God Memnon. All night long he watches the stars, and when the morning star shines he utters one cry of joy, and then he is silent. At noon the yellow lions come down to the water's edge to drink."

They have eyes like green beryls, and their roar is louder than the roar of the cataract."

14. "Swallow, Swallow, little Swallow," said the Prince, "far away across the city I see a young man in a garret. He is leaning over a desk covered with papers, and in a tumbler by his side there is a bunch of withered violets. His hair is brown and crisp, and his lips are red as a pomegranate, and he has large and dreamy eyes. He is trying to finish a play for the Director of the Theatre, but he is too cold to write any more. There is no fire in the grate, and hunger has made him faint."

"I will wait with you one night longer," said the Swallow, who really had a good heart. "Shall I take him another ruby?"

"Alas! I have no ruby now," said the Prince: "my eyes are all that I have left. They are made of rare sapphires, which were brought out of India a thousand years ago. Pluck out one of them and take it to him. He will sell it to the jeweller, and buy firewood, and finish his play."

"Dear Prince," said the Swallow, "I cannot do that;" and he began to weep.

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

15. So the Swallow plucked out the Prince's eye, and flew away to the student's garret. It was easy enough to get in, as there was a hole in the roof. Through this he darted, and came into the room. The young man had his head buried in his hands, so he did not hear the flutter of the bird's wings, and when he looked up he found the beautiful sapphire lying on the withered violets.

"I am beginning to be appreciated," he cried; "this is from some great admirer. Now I can finish my play," and he looked quite happy.

The next day the Swallow flew down to the harbour. He sat on the mast of a large vessel and watched the sailors hauling big chests out of the hold with ropes. "Heave a-hoy!" they shouted as each chest came up. "I am going to Egypt!" cried the Swallow, but nobody minded, and when the moon rose he flew back to the Happy Prince.

"I am come to bid you good-bye," he cried.

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?"

16. "It is winter," answered the Swallow, "and the chill snow will soon be here. In Egypt the sun is warm on the green palm trees, and the crocodiles lie in the mud and look lazily about them. My companions are building a nest in the Temple of Baalbec, and the pink and white doves are watching them, and cooing to each other. Dear Prince, I must leave you, but I will never forget you, and next

spring I will bring you back two beautiful jewels in place of those you have given away. The ruby shall be redder than a red rose, and the sapphire shall be as blue as the great sea."

"In the square below," said the Happy Prince, "there stands a little match-girl. She has let her matches fall in the gutter, and they are all spoiled. Her father will beat her if she does not bring home some money, and she is crying. She has no shoes or stockings, and her little head is bare. Pluck out my other eye, and give it to her, and her father will not beat her."

17. "I will stay with you one night longer," said the Swallow, "but I cannot pluck out your eye. You would be quite blind then."

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

So he plucked out the Prince's other eye, and darted down with it. He swooped past the match-girl, and slipped the jewel into the palm of her hand. "What a lovely bit of glass!" cried the little girl; and she ran home, laughing.

Then the Swallow came back to the Prince. "You are blind now," he said, "so I will stay with you always."

"No, little Swallow," said the poor Prince, "you must go away to Egypt."

"I will stay with you always," said the Swallow, and he slept at the Prince's feet.

All the next day he sat on the Prince's shoulder, and told him stories of what he had seen in strange lands. He told him of the red ibises, who stand in long rows on the banks of the Nile, and catch goldfish in their beaks; of the Sphinx, who is as old as the world itself, and lives in the desert, and knows everything; of the merchants, who walk slowly by the side of their camels and carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, and worships a large crystal; of the great green snake that sleeps in a palm tree, and has twenty priests to feed it with honeycakes; and of the pygmies who sail over a big lake on large flat leaves, and are always at war with the butterflies.

18. "Dear little Swallow," said the Prince, "you tell me of marvellous things, but more marvellous than anything is the suffering of men and of women. There is no Mystery so great as Misery. Fly over my city, little Swallow, and tell me what you see there."

So the Swallow flew over the great city, and saw the rich making merry in their beautiful houses, while the beggars were sitting at the gates. He flew into dark lanes, and saw the white faces of starving children looking out listlessly at the black streets. Under the archway of a bridge two little boys were lying in one another's arms to try

and keep themselves warm. "How hungry we are!" they said. "You must not lie here," shouted the watchman, and they wandered out into the rain.

Then he flew back and told the Prince what he had seen.

"I am covered with fine gold," said the Prince, "you must take it off, leaf by leaf, and give it to my poor; the living always think that gold can make them happy."

19. Leaf after leaf of the fine gold the Swallow picked off, till the Happy Prince looked quite dull and grey. Leaf after leaf of the fine gold he brought to the poor, and the children's faces grew rosier, and they laughed and played games in the street. "We have bread now!" they cried.

Then the snow came, and after the snow came the frost. The streets looked as if they were made of silver, they were so bright and glistening; long icicles like crystal daggers hung down from the eaves of the houses, everybody went about in furs, and the little boys wore scarlet caps and skated on the ice.

The poor little Swallow grew colder and colder, but he would not leave the Prince, he loved him too well. He picked up crumbs outside the baker's door when the baker was not looking, and tried to keep himself warm by flapping his wings.

20. But at last he knew that he was going to die. He had just enough strength to fly up to the Prince's shoulder once more. "Good-bye, dear Prince!" he murmured, "will you let me kiss your hand?"

"I am glad that you are going to Egypt at last, little Swallow," said the Prince, "you have stayed too long here; but you must kiss me on the lips, for I love you."

"It is not to Egypt that I am going," said the Swallow. "I am going to the House of Death. Death is the brother of Sleep, is he not?"

And he kissed the Happy Prince on the lips, and fell down dead at his feet.

At that moment a curious crack sounded inside the statue, as if something had broken. The fact is that the leaden heart had snapped right in two. It certainly was a dreadfully hard frost.

21. Early the next morning the Mayor was walking in the square below in company with the Town Councillors. As they passed the column he looked up at the statue: "Dear me! how shabby the Happy Prince looks!" he said.

"How shabby, indeed!" cried the Town Councillors, who always agreed with the Mayor; and they went up to look at it.

"The ruby has fallen out of his sword, his eyes are gone, and he is golden no longer," said the Mayor; "in fact, he is little better than a beggar!"

"Little better than a beggar," said the Town Councillors.

"And here is actually a dead bird at his feet!" continued the Mayor. "We must really issue a proclamation that birds are not to be allowed to die here." And the Town Clerk made a note of the suggestion.

22. So they pulled down the statue of the Happy Prince. "As he is no longer beautiful he is no longer useful," said the Art Professor at the University.

Then they melted the statue in a furnace, and the Mayor held a meeting of the Corporation to decide what was to be done with the metal. "We must have another statue, of course," he said, "and it shall be a statue of myself."

"Of myself," said each of the Town Councillors, and they quarrelled. When I last heard of them they were quarrelling still.

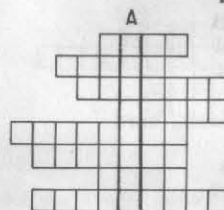
"What a strange thing!" said the overseer of the workmen at the foundry. "This broken lead heart will not melt in the furnace. We must throw it away." So they threw it on a dust-heap where the dead Swallow was also lying.

"Bring me the two most precious things in the city," said God to one of His Angels; and the Angel brought Him the leaden heart and the dead bird.

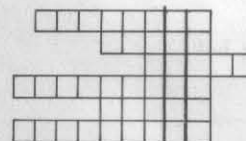
"You have rightly chosen," said God, "for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me."

CROSSWORD PUZZLE

A-B: PIETRE PREȚIOASE



opal
perlă
smarald
coral, mărgear
safir
diamant
rubin
adular, piatra lunii

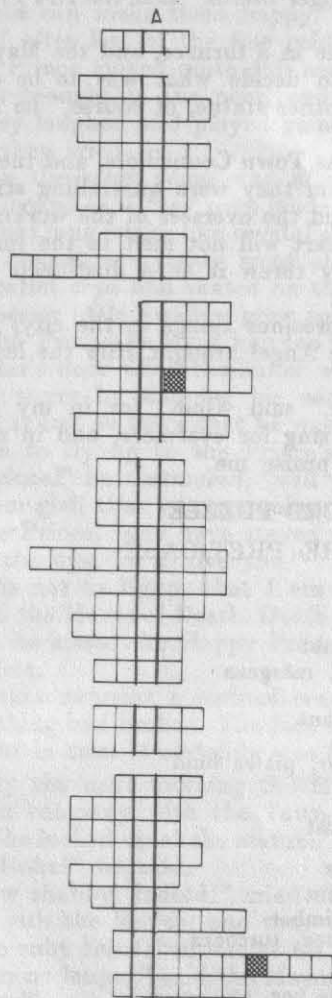


ametist
agat
topaz
briliant
chihlimbar
peruzea, turcoază

Pentru rezolvare, consultați lista de la pag. 44, Vol. 4.

CROSSWORD PUZZLE

A-B: UN NUMĂR DE ADJECTIVE UTILE, ÎN PERECHI
ANTONIMICE



sorry

thick; fat
bright
cold
drunk
shut, closed
long; tall

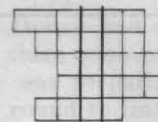
fast, quick
ugly

beautiful, lovely, pretty
open
stupid, dull
under age
open
deep

alive
new; young
minor; de mică importanță
right
easy
short
dead
light
old
difficult, hard

thin
short

light
old
clean
warm; hot
sober
dull
dull
high
major (având majoratul)
awake



B

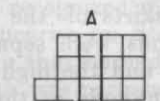
clever
asleep
wrong; left
right
slow

Pentru aflarea adjectivelor necunoscute, consultați „Dezlegarea“ de la pag. 117, Vol. 4.

CROSSWORD PUZZLE

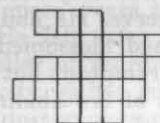
Irregular Verbs

A-B: TOATE TREI LA FEL

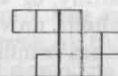


A

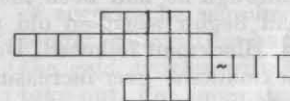
a arunca, a azvîrli
a despica
a crăpa; a împărți; a separa



a tăia; a croi
a răni, a lovi; a face rău
a plesni, a izbucni, a exploda
a (se) întinde, a (se) răspîndi;
a pune, a așeza; a stabili



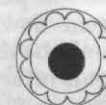
a pune
a lovi; a nimeri
a paria



B

a costa
a difuza (prin radio/TV)
(rar) a nimeri greșit
a lăsa

Pentru rezolvare, consultați lista de la pag. 7-18, Vol. 4, și „Dezlegarea“ de la pag. 117, Vol. 4.



THE GLOVE

1. James Dunne hung by his fingertips from the window-sill and after a moment dropped noiselessly to the ground. He looked about him hurriedly. The house was on the outskirts of the town, well back from the road from which the grounds were separated by a high stone wall. It was almost two o'clock and the night was dark. There was little likelihood of his meeting anybody at that time. On the whole he was perfectly secure. As he ran silently across the lawn he could not help marvelling at his own nerve. He had committed
2. burglaries, in those far-off days before he had blossomed forth as a respectable jeweller in the little town of Brampton, but those days were far distant. Behind him lay ten years of law-abiding respectability. The hand that reached up to grasp the top of the wall was as steady as a rock. He could even think calmly of the still thing which had once been Richard Strong and which now lay huddled up in an ever-widening crimson pool in the room which he had just
3. left. He had not intended to commit murder, but circumstances had rendered it inevitable. He felt that all through he had been the plaything of circumstances. His troubles had begun when an old prison acquaintance had recognized him again. Blackmail followed. Dunne's business was prosperous, but the blackmailer's ever-increasing demands were a drain greater than he could bear.
4. He tried to supplement his resources by gambling, only to plunge more deeply into the mire, until finally ruin stared him in the face. At his wits' end he turned to his old trade. Richard Strong was a retired solicitor, with more than a local reputation as a collector of antiques, and he was believed to possess ancient gold ornaments of fabulous value. Dunne at that time was purchasing gold, old rings, brooches and so on, and melting them down; therefore the proceeds of a burglary of Strong's house could be disposed of safely and lucratively.
5. It was an easy matter to break into the house. He knew the room in which the collection was kept, and all that had to be done was to climb a drain-pipe for a few feet to reach a window. In Brampton it was not thought necessary to take precautions against burglars.

When Dunne had stuffed his pockets with the gold ornaments, of which there were many in the room, they held a small fortune.

6. He was preparing to go when he heard a gasp behind him; he swung round to find that the door of the room had opened and that Strong himself was standing in front of him. "Dunne!" — It was the only word Strong uttered. Dunne had been glancing at an Oriental knife of curious workmanship. He still held it in his hand, and almost without thinking, lunged at Strong; all was over. Dunne dragged the body into the room, closed the door, switched off the light, drew back the curtains, and left as he had come, through the window.

He felt no remorse. "I could do nothing else," he told himself. "He recognized me, and it was that or prison." He recalled the look of surprise on Strong's face and actually smiled. He really did not think that he had anything with which to reproach himself. Strong's death was necessary for his own safety, and there was no alternative to what he had done. "In any case, he was an old man with only a few more years to live."

7. He felt safe. Who would suspect the dull, stodgy, middle-aged jeweller of murder and robbery? He had left no clue. He had met nobody, either going or coming. The little main street was deserted and in complete darkness as he let himself into his house by the side door. He lived alone in the house. A woman came in daily and "did for him," but nobody except himself slept on the premises. His bedroom was at the back, but before switching on the electric light he pulled down the blind and drew the heavy curtains across the window. Then he fumbled in his pocket and pulled out a glove. With a look of surprise he searched the pocket again, and not finding what he sought, plunged his hand into all his other pockets, fumbling amongst the gold articles with which they were filled. The latter he did not take out. For some strange reason he feared to look at them, and he did not intend to empty his pockets of them until he was ready to place them in the crucible in the little room behind the shop downstairs. Finally he abandoned the search and stood in the middle of the room, his face a white mask of sheer horror.

8. The other glove was missing! He had found the gloves in his pocket while in Strong's house and he had taken them out and placed them on a table before stowing away his loot. He could have sworn he had replaced them before his hasty departure, but here was the appalling fact that one of them was missing — and on the lining was his name and address! The thought of returning to the house, to the room where Strong lay so quiet and still, filled him with a kind of superstitious horror. The memory of the dead man's upturned face

with the queer look of surprise frozen into perpetuity by death returned to him, and he gave a little strangled scream. He stood in the middle of the room, his face white and speckled with drops of perspiration, and his mind a welter of indecision.

"I can't do it," he muttered, "I can't...."

9. And then the vision of the scaffold intruded itself; he shivered as with an ague, his body cold. In his criminal days he had possessed a morbid dread of the scaffold. The old fear now held him in its grip, stronger a hundredfold than it had ever been of yore. With lagging footsteps he went out into the dark deserted street. The journey was like a nightmare. To his disordered imagination every dark corner concealed a spectre, and once he screamed hoarsely at the sight of a discarded piece of wrapping-paper which lay across his path. For a moment it had seemed to him like a corpse lying in a dark pool...

10. He reached his destination, and bathed in perspiration and trembling in every limb he climbed to the window. The room was in darkness as he had left it, but he thought he could perceive a darker object on the floor near the door. He must have light to find the glove, and the switch was near the body. Calling to his aid all the reserves of his will-power he drew the hangings across the window and moved across the room. His feet touched something soft, and he recoiled with a hoarse gasp, his heart pounding furiously. His shaking fingers found the switch and the room was flooded with light.

11. Richard Strong lay at his feet. He would have given all the world to have been able to keep his gaze averted, but the body exercised some dreadful fascination over him, and drew his eyes irresistibly. More, filled with repugnance as he was, he bent forwards, his hand outstretched to touch the haft of the knife.

"Put up your hands! Good God! Put up your hands, you scoundrel!"

He looked up with a shrill scream, the fresh shock to his overwrought nerves almost causing him to faint. The door had opened, and Strong's son stood there, covering him with a revolver. Slowly he raised his arms above his head.

* * *

12. The inspector who escorted Dunne to the police station was garrulous and, moreover, appeared to have temporarily forgotten that, in the eyes of the law, an accused man is innocent until he is proved guilty. At any rate, he assumed Dunne's guilt, which, considering the evidence, is not surprising.

"Do you know," he said, "that you are the last man I would have suspected? If you hadn't been found in the room with the body and

the loot in your pockets we'd never have thought of you. Unluckily for you, you didn't get away in time."

Dunne made no reply. His house was on the way to the police station, and he asked permission to get an overcoat. The air was chilly, in that dark hour before the dawn.

"Certainly," said the inspector, "but we'll go with you."

13. He opened the side door and preceded his prisoner into the hall, two policemen bringing up the rear. Dunne was thinking that they intended taking no chances, when his foot touched something on the floor.

He stopped to pick it up and suddenly felt queer. Then the inspector switched on the light. Dunne looked at the article in his hand.

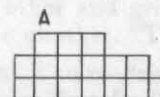
It was the glove which he thought he had left in the room with the murdered man and which he had gone back to find!

"Here," shouted one of the policemen, "hold up, man!"

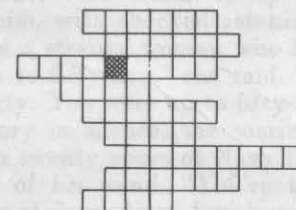
But Dunne slipped through his hands and fell to the floor.

CROSSWORD PUZZLE

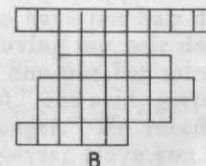
A-B: PRINCIPALELE METALE



cositor; tablă
crom
mercur



cupru, aramă
bronz
fontă, tuci
fier
nichel
zinc
platină
radiu
aur



aluminiiu
plumb
oțel
uraniu
argint
alamă

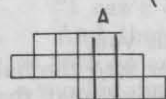
Pentru rezolvare, consultați lista de la pag. 43, 44, Vol. 4.

CROSSWORD PUZZLE

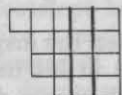
Irregular Verbs

A-B: TRECUTUL CÎTORVA VERBE NEREGULATE

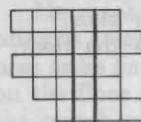
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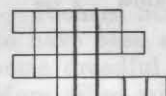
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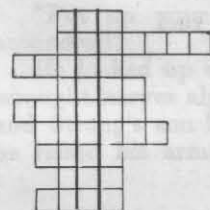
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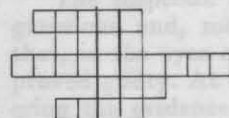
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swim
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faɪt
ti:tʃ
sel
ləi
hə:t



draɪv
nəu
ʌndə'stænd
baɪt
raɪz

B

Pentru rezolvare, consultați lista de la pag. 7 - 18, Vol. 4.

JAMES THURBER (1894-1961)

THE SECRET LIFE OF WALTER MITTY

1. "We're going through!" The Commander's voice was like thin ice breaking. He wore his full-dress uniform, with the heavily braided white cap pulled down rakishly over one cold gray eye. "We can't make it, sir. It's spoiling for a hurricane, if you ask me." "I'm not asking you, Lieutenant Berg," said the Commander. "Throw on the power lights! Rev her up to 8,500! We're going through!" The pounding of the cylinders increased: ta-pocketa-pocketa-pocketa-pocketa-pocketa. The Commander stared at the ice forming on the pilot window. He walked over and twisted a row of complicated dials. "Switch on No. 8 auxiliary!" repeated Lieutenant Berg. "Full strength in No. 3 turret!" The crew, bending to their various tasks in the huge, hurtling eight-engined Navy hydroplane, looked at each other and grinned. "The Old Man'll get us through," they said to one another. "The Old Man ain't afraid of Hell!"...
2. "Not so fast! You're driving too fast!" said Mrs. Mitty. "What are you driving so fast for?" "Hmm?" said Walter Mitty. He looked at his wife, in the seat beside him, with shocked astonishment. She seemed grossly unfamiliar, like a strange woman who had yelled at him in a crowd. "You were up to fifty-five," she said. "You know, I don't like to go more than forty. You were up to fifty-five." Walter Mitty drove on toward Waterbury in silence, the roaring of the SN202 through the worst storm in twenty years of Navy flying fading in the remote, intimate airways of his mind. "You're tensed up again," said Mrs. Mitty. "It's one of your days. I wish you'd let Dr. Renshaw look you over."
3. Walter Mitty stopped the car in front of the building where his wife went to have her hair done. "Remember to get those overshoes while I'm having my hair done," she said. "I don't need overshoes," said Mitty. She put her mirror back into her bag. "We've been all through that," she said, getting out of the car. "You're not a young man any longer." He raced the engine a little. "Why don't you wear your gloves? Have you lost your gloves?" Walter Mitty reached in a pocket and brought out the gloves. He put them on, but after she had turned and gone into the building and he had driven on to

a red light he took them off again. "Pick it up, brother!" snapped a cop as the light changed, and Mitty hastily pulled on his gloves and lurched ahead. He drove around the streets aimlessly for a time, and then he drove past the hospital on his way to the parking lot.

4. ... "It's the millionaire banker, Wellington McMillan," said the pretty nurse. "Yes?" said Walter Mitty, removing his gloves slowly. "Who has the case?" "Dr. Renshaw and Dr. Benbow, but there are two specialists here, Dr. Remington from New York and Mr. Pritchard-Mitford from London. He flew over." A door opened down a long, cool corridor and Dr. Renshaw came out. He looked distraught and haggard. "Hello, Mitty," he said. "We're having the devil's own time with McMillan, the millionaire banker and close personal friend of Roosevelt. Obstreosis of the ductal tract. Tertiary. Wish you'd take a look at him." "Glad to," said Mitty.

5. In the operating room there were whispered introductions: "Dr. Remington, Dr. Mitty. Mr. Pritchard-Mitford, Dr. Mitty." "I've read your book on streptothricosis," said Pritchard-Mitford, shaking hands. "A brilliant performance, sir." "Thank you," said Walter Mitty. "Didn't know you were in the States, Mitty," grumbled Remington. "Coals to Newcastle, bringing Mitford and me up here for a tertiary." "You are very kind," said Mitty. A huge, complicated machine, connected to the operating table, with many tubes and wires, began at this moment to go pocketa-pocketa-pocketa. "The new anesthetizer is giving way!" shouted an interne. "There is no one in the East who knows how to fix it!" "Quiet, man!" said Mitty, in a low, cool voice. He sprang to the machine, which was now going pocketa-pocketa-queep-pocketa-queep. He began fingering delicately a row of glistening dials. "Give me a fountain pen!" he snapped. Someone handed him a fountain pen. He pulled a faulty piston out of the machine and inserted the pen in its place. "That will hold for ten minutes," he said. "Get on with the operation." A nurse hurried over and whispered to Renshaw, and Mitty saw the man turn pale. "Coreopsis has set in," said Renshaw nervously. "If you would take over, Mitty?" Mitty looked at him and at the craven figure of Benbow, who drank, and at the grave, uncertain faces of the two great specialists. "If you wish," he said. They slipped a white gown on him; he adjusted a mask and drew on thin gloves; nurses handed him shining...

6. "Back it up, Mac! Look out for that Buick!" Walter Mitty jammed on the brakes. "Wrong lane, Mac," said the parking-lot attendant, looking at Mitty closely. "Gee. Yeh," muttered Mitty. He began cautiously to back out of the lane marked "Exit Only." "Leave her sit there," said the attendant. "I'll put her away." Mitty got out of

the car. "Hey, better leave the key." "Oh," said Mitty, handing the man the ignition key. The attendant vaulted into the car, backed it up with insolent skill, and put it where it belonged.

7. They're so damn cocky, thought Walter Mitty, walking along Main Street, they think they know everything. Once he had tried to take his chains off, outside New Milford, and he had got them wound around the axles. A man had had to come out in a wrecking car and unwind them, a young, grinning garageman. Since then Mrs. Mitty always made him drive to a garage to have the chains taken off. The next time, he thought, I'll wear my right arm in a sling; they won't grin at me then. I'll have my right arm in a sling and they'll see I couldn't possibly take the chains off myself. He kicked at the slush on the sidewalk. "Overshoes," he said to himself, and he began looking for a shoe store.

8. When he came out into the street again, with the overshoes in a box under his arm, Walter Mitty began to wonder what the other thing was his wife had told him to get. She had told him twice, before they set out from their house for Waterbury. In a way he hated these weekly trips to town — he was always getting something wrong. Kleenex, he thought, Squibb's, razor blades? No. Toothpaste, toothbrush, bicarbonate, carborundum, initiative and referendum? He gave it up. But she would remember it. "Where's the what's-its-name?" she would ask. "Don't tell me you forgot the what's-its-name." A newsboy went by shouting something about the Waterbury trial.

9. ... "Perhaps this will refresh your memory." The District Attorney suddenly thrust a heavy automatic at the quiet figure on the witness stand. "Have you ever seen this before?" Walter Mitty took the gun and examined it expertly. "This is my Webley-Vickers 50.80," he said calmly. An excited buzz ran around the courtroom. The judge rapped for order. "You are a crack shot with any sort of firearms, I believe?" said the District Attorney, insinuatingly. "Objection!" shouted Mitty's attorney. "We have shown that the defendant could not have fired the shot. We have shown that he wore his right arm in a sling on the night of the fourteenth of July." Walter Mitty raised his hand briefly and the bickering attorneys were stilled. "With any known make of gun," he said evenly, "I could have killed Gregory Fitzhurst at three hundred feet *with my left hand*." Pandemonium broke loose in the courtroom. A woman's scream rose above the bedlam and suddenly a lovely, dark-haired girl was in Walter Mitty's arms. The District Attorney struck at her savagely. Without rising from his chair, Mitty let the man have it on the point of the chin. "You miserable cur!"...

10. "Puppy biscuit," said Walter Mitty. He stopped walking and the buildings of Waterbury rose up out of the misty courtroom and surrounded him again. A woman who was passing laughed. "He said 'Puppy biscuit,'" she said to her companion. "That man said 'Puppy biscuit' to himself." Walter Mitty hurried on. He went into an A. & P., not the first one he came to but a smaller one farther up the street. "I want some biscuit for small, young dogs," he said to the clerk. "Any special brand, sir?" The greatest pistol shot in the world thought a moment. "It says 'Puppies Bark for It' on the box," said Walter Mitty.

11. His wife would be through at the hairdresser's in fifteen minutes, Mitty saw in looking at his watch, unless they had trouble drying it; sometimes they had trouble drying it. She didn't like to get to the hotel first; she would want him to be there waiting for her as usual. He found a big leather chair in the lobby, facing a window, and he put the overshoes and the puppy biscuit on the floor beside it. He picked up an old copy of *Liberty* and sank down into the chair. "Can Germany Conquer the World Through the Air?" Walter Mitty looked at the pictures of bombing planes and of ruined streets.

12. ..."The cannonading has got the wind up in young Raleigh, sir," said the sergeant. Captain Mitty looked up at him through tousled hair. "Get him to bed," he said wearily. "With the others. I'll fly alone." "But you can't, sir," said the sergeant anxiously. "It takes two men to handle that bomber and the Archies are pounding hell out of the air. Von Richtman's circus is between here and Saulier." "Somebody's got to get that ammunition dump," said Mitty. "I'm going over. Spot of brandy?" He poured a drink for the sergeant and one for himself. War thundered and whined around the dugout and battered at the door. There was a rending of wood and splinters flew

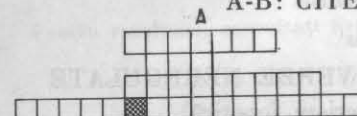
13. through the room. "A bit of a near thing," said Captain Mitty carelessly. "The box barrage is closing in," said the sergeant. "We only live once, Sergeant," said Mitty, with his faint, fleeting smile. "Or do we?" He poured another brandy and tossed it off. "I never see a man could hold his brandy like you, sir," said the sergeant. "Begging your pardon, sir." Captain Mitty stood up and strapped on his huge Webley Vickers automatic. "It's forty kilometers through hell, sir," said the sergeant. Mitty finished one last brandy. "After all," he said softly, "what isn't?" The pounding of the cannon increased; there was the rat-tat-tatting of machine guns, and from somewhere came the menacing pocketa-pocketa-pocketa of the new flame-throwers. Walter Mitty walked to the door of the dugout humming "Auprès de Ma Blonde." He turned and waved to the sergeant. "Cheerio!" he said...

14. Something struck his shoulder. "I've been looking all over this hotel for you," said Mrs. Mitty. "Why do you have to hide in this old chair? How did you expect me to find you?" "Things close in," said Walter Mitty vaguely. "What?" Mrs. Mitty said. "Did you get the what's-its-name? The puppy biscuit? What's in that box?" "Overshoes," said Mitty. "Couldn't you have put them on in the store?" "I was thinking," said Walter Mitty. "Does it ever occur to you that I am sometimes thinking?" She looked at him. "I'm going to take your temperature when I get you home," she said.

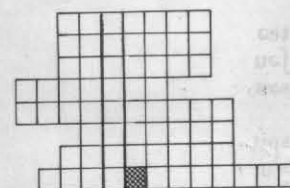
They went out through the revolving doors that made a faintly derisive whistling sound when you pushed them. It was two blocks to the parking lot. At the drugstore on the corner she said, "Wait here for me. I forgot something. I won't be a minute." She was more than a minute. Walter Mitty lighted a cigarette. It began to rain, rain with sleet in it. He stood up against the wall of the drugstore, smoking... He put his shoulders back and his heels together. "To hell with the handkerchief," said Walter Mitty scornfully. He took one last drag on his cigarette and snapped it away. Then, with that faint, fleeting smile playing about his lips, he faced the firing squad; erect and motionless, proud and disdainful, Walter Mitty the Undefeated, inscrutable to the last.

CROSSWORD PUZZLE

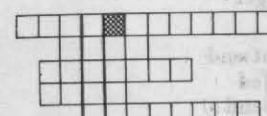
A-B: CÎTEVA GRADE MILITARE



mareșal
subofiter
comandant
locotenent



amiral
soldat; fruntaș
colonel
ostaș; soldat
sublocotenent
căpitan
caporal
ofițer

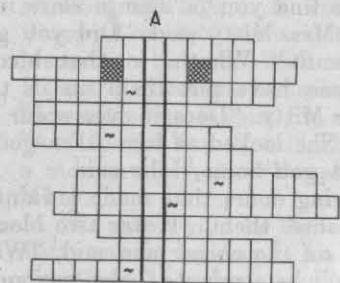


contra-amiral
maior
general
conducător de oști, duce (inv.)
sergent

Pentru rezolvare, consultați lista de la pag. 56, 57, Vol. 4.

CROSSWORD PUZZLE

A-B: INFIRMITĂȚI, VAI!



infirm, schilod
surdo-mut
(cu un) picior schilod
bolnav (cronic); suferind
ciung (de o mină)
ciung (de ambele mâini)
zhanghiu
miop
orb
olog (de ambele picioare)
prezbit



pitic
olog (de un picior)
șchiop
sașiu

Pentru rezolvare, consultați lista de la pag. 35, Vol. 4.

CROSSWORD PUZZLE

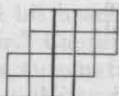
Irregular Verbs

A-B: TRECUTUL ALTOR CÎTORVA VERBE NEREGULATE

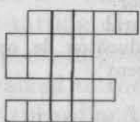
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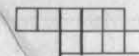
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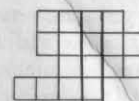
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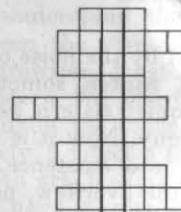
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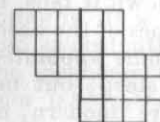
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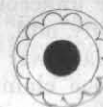
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B

Pentru rezolvare, consultați lista de la pag. 7 — 18, Vol. 4.



ALDOUS HUXLEY (1894—1963)

WATER MUSIC

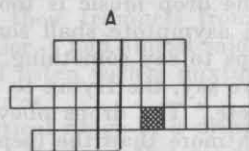
1. The house in which I live is haunted by the noise of dripping water. Always, day and night, summer and winter, something is dripping somewhere. For many months an unquiet cistern kept up within its iron bosom a long, hollow-toned soliloquy. Now it is mute; but a new and more formidable drip has come into existence. From the very summit of the house a little spout — the overflow, no doubt, of some unknown receptacle under the roof — lets fall a succession of drops that is almost a continuous stream. Down it falls, this all but stream, a sheer forty or fifty feet on to the stones of the basement steps, thence to dribble ignominiously away into some appointed drain. The cataracts blow their trumpets from the steep; but my lesser waterfalls play a subtler, I had almost said a more “modern” music. Lying awake at nights, I listen with a mixture of pleasure and irritation to its curious cadences.
2. The musical range of a dripping tap is about half an octave. But within the bounds of this major force, drops can play the most surprising and varied melodies. You will hear them climbing laboriously up small degrees of sound, only to descend at a single leap to the bottom. More often they wander unaccountably about in varying intervals, familiar or disconcertingly odd. And with the varying pitch the time also varies, but within narrower limits. For the laws of hydrostatics, or whatever other science claims authority over drops, do not allow the dribblings much licence either to pause or to quicken the pace of their falling. It is an odd sort music, one listens to it as one lies in bed, slipping gradually into sleep, with a curious, uneasy emotion.
3. Drip drop, drip drop drop drop. So it goes on, this watery melody, for ever without an end. Inconclusive, inconsequent, formless, it is always on the point of deviating into sense and form. Every now and then you will hear a complete phrase of rounded melody. And then — drip drop, di-drep, di-drap — the old inconsequence sets in once more. But suppose there were some significance in it! It is that which troubles my drowsy mind as I listen at night: Perhaps for those who have ears to hear, this endless dribbling is as pregnant with thought and emotion, as significant as a piece of Bach. Drip drop, di-drap,

- di-drep. So little would suffice to turn the incoherence into meaning. The music of the drops is the symbol and type of the whole universe; it is for ever, as it were, asymptotic to sense, infinitely close to significance, but never touching it. Never, unless the human mind comes and pulls it forcibly over the dividing space. If I could understand
4. this wandering music, if I could detect in it a sequence, if I could force it to some conclusion — the diapason closing full in God, in mind, I hardly care what, so long as it closes in something definite — then, I feel, I should understand the whole incomprehensible machine, from the gaps between the stars to the policy of the Allies. And growing drowsier and drowsier, I listen to the ceaseless tune, the hollow soliloquy in the cistern, the sharp metallic rapping of the drops, that fall from the roof upon the stones below; and surely I begin to discover a meaning, surely I detect a trace of thought, surely the phrases follow one another with art, leading on inevitably to some prodigious conclusion. Almost I have it, almost, almost, almost. ... Then, I suppose, I fall definitely to sleep. For the next thing I am aware of is that the sunlight is streaming in. It is morning, and the water is still dripping as irritatingly and persistently as ever.
 5. Sometimes the incoherence of the drop music is too much to be borne. The listener insists that the asymptote shall somehow touch the line of sense. He forces the drops to say something. He demands of them that they shall play, shall we say, the Hymn to Joy from the Ninth Symphony, or “Voi che Sapete.” The drops obey reluctantly; they play what you desire, but with more than the ineptitude of the child at the piano. Still they play it somehow. But this is an extremely dangerous method of laying the haunting ghost whose voice is the drip of water. For once you have given the drops something to sing or say, they will go on singing and saying it for ever. Sleep becomes impossible, and at the two or three hundredth repetition of “Madelon” or even of an air from “Figaro” the mind begins to totter towards insanity.
 6. Drops, ticking clocks, machinery, everything that throbs or clicks or hums or hammers, can be made, with a little perseverance, to say something. In my childhood, I remember, I was told that trains said, “To Lancashire, to Lancashire, to fetch a pocket handkercher” — and da capo ad infinitum. They can also repeat, if desired, that useful piece of information: “To stop the train, pull down the chain.” But it is very hard to persuade them to add the menacing corollary: “Penalty for improper use, Five Pounds.” Still, with careful tutoring I have succeeded in teaching a train to repeat even that unrhythmical phrase.
 7. Dadaist literature always reminds me a little of my falling drops. Confronted by it, I feel the same uncomfortable emotion as is begotten

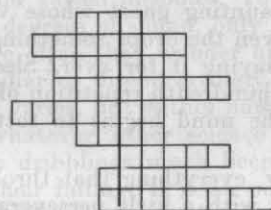
in me by the inconsequent music of water. Suppose, after all, that this apparently accidental sequence of words should contain the secret of art and life and the universe! It may; who knows? and here am I, left out in the cold of total incomprehension; and I pore over this literature and regard it upside down in the hope of discovering that secret. But somehow I cannot induce the words to take on any meaning whatever. Drip drop, di-drap, di-drep — Tzara and Picabia let fall their words and I am baffled. But I can see that there are great possibilities in this type of literature. For the tired journalist it is ideal, since it is not he, but the reader who has to do all the work. All he need do is to lean back in his chair and allow the words to dribble out through the nozzle of his fountain pen. Drip, drop...

CROSSWORD PUZZLE

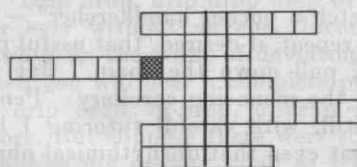
A-B: ACELE MINUNATE INSTRUMENTE MUZICALE



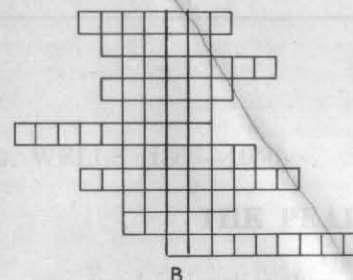
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harpă, harfă
violoncel
toba mare
oboi



arcuș
piculină
cornet
mandolină
trompetă
corn
flaut
tuba
clarinet



trombon
tobă
contrabas
cimpoi
acordeon
orgă
vioară



nai
pian
fagot
chitară, ghitară
liră
armoniu
țambal; taler
concertină
banjo
lăută
saxofon

Pentru rezolvare, consultați lista de la pag. 54, 55, Vol. 4.

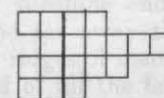
CROSSWORD PUZZLE

Irregular Verbs

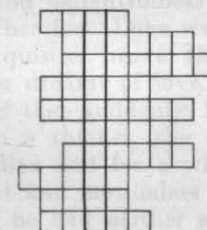
A-B: PARTICIPIUL TRECUT AL CÎTORVA VERBE NEREGULATE (Vi se dă infinitivul în transcriere fonetică)



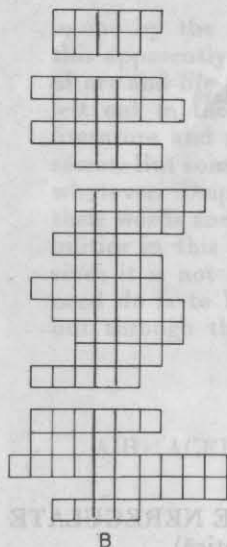
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B

Pentru rezolvare, consultați lista de la pag. 7 — 18, Vol. 4.



H. G. WELLS (1866—1946)

THE PEARL OF LOVE

1. The pearl is lovelier than the most brilliant of crystalline stones, the moralist declares, because it is made through the suffering of a living creature. About that I can say nothing, because I feel none of the fascination of pearls. Their cloudy lustre moves me not at all. Nor can I decide for myself upon that age-long dispute whether *The Pearl of Love* is the cruellest of stories or only a gracious fable of the immortality of beauty.
2. Both the story and the controversy will be familiar to students of mediaeval Persian prose. The story is a short one, though the commentary upon it is a respectable part of the literature of that period. They have treated it as a poetic invention and they have treated it as an allegory meaning this, that, or the other thing. Theologians have had their copious way with it, dealing with it particularly as concerning the restoration of the body after death, and it has been greatly used as a parable by those who write about aesthetics. And many have held it to be the statement of a fact, simply and baldly true.
3. The story is laid in North India, which is the most fruitful soil for sublime love stories of all the lands in the world. It was in a country of sunshine and lakes and rich forests and hills and fertile valleys; and far away the great mountains hung in the sky, peaks, crests, and ridges of inaccessible and eternal snow. There was a young prince, lord of all the land; and he found a maiden of indescribable beauty and delightfulness and he made her his queen and laid his heart at her feet. Love was theirs, full of joys and sweetness, full of hope, exquisite, brave and marvellous love, beyond anything you have ever dreamt of love. It was theirs for a year and a part of a year; and then suddenly, because of some venomous sting that came to her in a thicket, she died.
4. She died and for a while the prince was utterly prostrated. He was silent and motionless with grief. They feared he might kill himself, and he had neither sons nor brothers to succeed him. For two days and nights he lay upon his face, fasting, across the foot of the couch which bore her calm and lovely body. Then he arose and ate,

and went about very quietly like one who has taken a great resolution. He caused her body to be put in a coffin of lead mixed with silver, and for that he had an outer coffin made of the most precious and scented woods wrought with gold, and about that there was to be a sarcophagus of alabaster, inlaid with precious stones. And while these things were being done he spent his time for the most part by the pools and in the garden-houses and pavilions and groves and in those chambers in the palace where they two had been most together, brooding upon her loveliness. He did not rend his garments nor defile himself with ashes and sackcloth as the custom was, for his love was too great for such extravagances. At last he came forth again among his councillors and before the people, and told them what he had a mind to do.

5. He said he could never more touch woman, he could never more think of them, and so he would find a seemly youth to adopt for his heir and train him to his task, and that he would do his princely duties as became him; but that for the rest of it, he would give himself with all his power and all his strength and all his wealth, all that he could command, to make a monument worthy of his incomparable, dear, lost mistress. A building it should be of perfect grace and beauty, more marvellous than any other building had ever been or could ever be, so that to the end of time it should be a wonder, and men would treasure it and speak of it and desire to see it and come from all the lands of the earth to visit and recall the name and the memory of his queen. And this building he said was to be called the Pearl of Love.

And this his councillors and people permitted him to do, and so he did.

6. Year followed year and all the years he devoted himself to building and adorning the Pearl of Love. A great foundation was hewn out of the living rock in a place whence one seemed to be looking at the snowy wilderness of the great mountain across the valley of the world. Villages and hills there were, a winding river, and very far away three great cities. Here they put the sarcophagus of alabaster beneath a pavilion of cunning workmanship; and about it there were set pillars of strange and lovely stone and wrought and fretted walls, and a great casket of masonry bearing a dome and pinnacles and cupolas, as exquisite as a jewel. At first the design of the Pearl of Love was less bold and subtle than it became later. At first it was smaller and more wrought and encrusted; there were many pierced screens and delicate clusters of rosy-hued pillars, and the sarcophagus lay like a child that sleeps among flowers. The first dome was covered with green tiles, framed and held together by

silver, but this was taken away again because it seemed close, because it did not soar grandly enough for the broadening imagination of the prince.

7. For by this time he was no longer the graceful youth who had loved the girl queen. He was now a man, grave and intent, wholly set upon the building of the Pearl of Love. With every year of effort he had learnt new possibilities in arch and wall and buttress; he had acquired greater power over the material he had to use and he had learnt of a hundred stones and hues and effects that he could never have thought of in the beginning. His sense of colour had grown finer and colder; he cared no more for the enamelled gold-lined brightness that had pleased him first, the brightness of an illuminated missal; he sought now for blue colourings like the sky and for the subtle hues of great distances, for recondite shadows and sudden broad floods of purple opalescence and for
8. grandeur and space. He wearied altogether of carvings and pictures and inlaid ornamentation and all the little careful work of men. "Those were pretty things," he said of his earlier decorations; and had them put aside into subordinate buildings where they would not hamper his main design. Greater and greater grew his artistry. With awe and amazement people saw the Pearl of Love sweeping up from its first beginnings to a superhuman breadth and height and magnificence. They did not know clearly what they had expected, but never had they expected so sublime a thing as this. "Wonderful are the miracles," they whispered, "that love can do," and all the women in the world, whatever other loves they had, loved the prince for the splendour of his devotion.
9. Through the middle of the building ran a great aisle, a vista, that the prince came to care for more and more. From the inner entrance of the building he looked along the length of an immense pillared gallery and across the central area from which the rose-hued columns had long since vanished, over the top of the pavilion under which lay the sarcophagus, through a marvellously designed opening, to the snowy wildernesses of the great mountain, the lord of all mountains, two hundred miles away. The pillars and arches and buttresses and galleries soared and floated on either side, perfect yet unobtrusive. When men saw that austere beauty for the first time they were exalted, and then they shivered and their hearts bowed down. Very often
10. would the prince come to stand there and look at that vista, deeply moved and not yet fully satisfied. The Pearl of Love had still something for him to do, he felt, before his task was done. Always he would order some little alteration to be made or some recent alteration to be put back again. And one day he said that the sarcophagus

would be clearer and simpler without the pavilion; and after regarding it very steadfastly for a long time, he had the pavilion dismantled and removed.

The next day he came and said nothing, and the next day and the next. Then for two days he stayed away altogether. Then he returned, bringing with him an architect and two master craftsmen and a small retinue.

All looked, standing together silently in a little group, amidst the serene vastness of their achievement. No trace of toil remained in its perfection. It was as if the God of nature's beauty had taken over their offspring to himself.

11. Only one thing there was to mar the absolute harmony. There was a certain disproportion about the sarcophagus. It had never been enlarged, and indeed how could it have been enlarged since the early days? It challenged the eye; it nicked the streaming lines. In that sarcophagus was the casket of lead and silver, and in the casket of lead and silver was the queen, the dear immortal cause of all this beauty. But now that sarcophagus seemed no more than a little dark oblong that lay incongruously in the great vista of the Pearl of Love. It was as if someone had dropped a small valise upon the crystal sea of heaven.

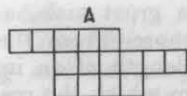
Long the prince mused, but no one knew the thoughts that passed through his mind.

At last he spoke. He pointed.

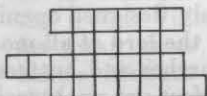
"Take that thing away," he said.

CROSSWORD PUZZLE

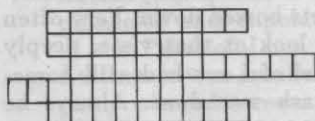
A-B: CELE NOUĂ MUZE



Muza poeziei erotice
Muza comediei
Tatăl muzelor



Muza astronomiei
Muza istoriei
Muza retoricii
Muza poeziei lirice



Muza tragediei
Lăcașul zeilor
Muza dansului
Muza poeziei epice
Mama muzelor

B

Pentru rezolvare, consultați lista de la pag. 49, Vol. 4.

CROSSWORD PUZZLE

A-B: MAJORITATEA CULORILOR, TENTELOR ȘI NUANTELOR



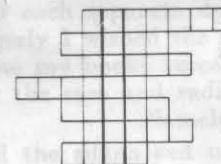
stacojiu, carmin
auriu
argintiu
negru ca smoala



portocaliu, oranj
culoarea șofranului



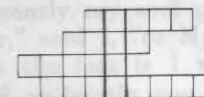
violet, vioriu
deschis, luminos
bej



stacojiu, cărămiziu
cafeniu; căprui; castaniu
negru
galben
mov
verde
roz, trandafiriu



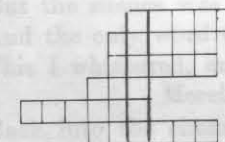
cenușiu, gri; sur; cărunț
roz, trandafiriu
închis, întunecat



alb
albastru
azuriu
castaniu



liliachiu, violaceu
de culoarea nisipului, roșiatic
maro; gălbui-roșcat



sepia
kaki
căprui
roșu
purpuriu
roșcat, roșiatic

B

Pentru rezolvare, consultați lista de la pag. 45, 46, Vol. 4.

CROSSWORD PUZZLE

Irregular Verbs

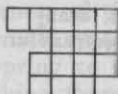
A-B: PARTICIPIUL TRECUT AL ALTOR CÎTORVA VERBE NEREGULATE

(Vi se dă infinitivul în transcriere fonetică)

A



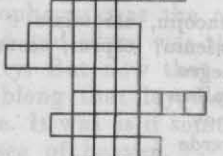
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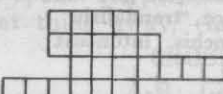
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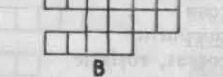
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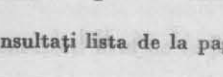
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lu:z

Pentru rezolvare, consultați lista de la pag. 7 — 18, Vol. 4.

EDGAR ALLAN POE (1809—1849)

THE RAVEN

- Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore —
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
"Tis some visitor," I muttered, "tapping at my chamber door —
Only this and nothing more."
- Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow; — vainly I had sought to borrow
From my books surcease of sorrow — sorrow for the lost Lenore —
For the rare and radiant maiden whom the angels name Lenore —
Nameless *here* for evermore.
- And the silken sad uncertain rustling of each purple curtain
Thrilled me — filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating,
"Tis some visitor entreating entrance at my chamber door —
Some late visitor entreating entrance at my chamber door; —
This it is and nothing more."
- Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you" — here I open wide the door; —
Darkness there, and nothing more.
- Deep into the darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortals ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore!"
This I whispered, and an echo murmured back the word, "Lenore!"
Merely this and nothing more.
- Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice;

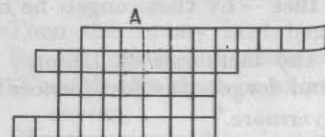
Let me see, then, what thereat is, and this mystery explore —
 Let my heart be still a moment and this mystery explore; —
 'Tis the wind and nothing more."

7. Open here I flung the shutter, when, with many a flirt and flutter,
 In there stepped a stately raven of the saintly days of yore;
 Not the least obeisance made he; not a minute stopped or stayed he;
 But, with mien of Lord or lady, perched above my chamber door —
 Perched upon a bust of Pallas just above my chamber door —
 Perched, and sat, and nothing more.
8. Then this ebony bird beguiling my sad fancy into smiling,
 By the grave and stern decorum of the countenance it wore,
 "Though thy crest be shorn and shaven, thou," I said, "art sure no
 craven,
 Ghastly grim and ancient raven wandering from the Nightly shore —
 Tell me what thy lordly name is on the Night's Plutonian shore!"
 Quoth the raven, "Nevermore."
9. Much I marvelled this ungainly fowl to hear discourse so plainly,
 Though its answer little meaning — little relevancy bore;
 For we cannot help agreeing that no living human being
 Ever yet was blessed with seeing bird above his chamber door —
 Bird or beast upon the sculptured bust above his chamber door,
 With such name as "Nevermore."
10. But the Raven, sitting lonely on the placid bust, spoke only
 That one word, as if his soul in that one word he did outpour.
 Nothing farther than he uttered — not a feather then he fluttered —
 Till I scarcely more than muttered "Other friends have flown before —
 On the morrow *he* will leave me, as my hopes have flown before."
 Then the bird said "Nevermore."
11. Startled at the stillness broken by reply so aptly spoken,
 "Doubtless," said I, "what it utters is its only stock and store —
 Caught from some unhappy master whom unmerciful Disaster
 Followed fast and followed faster till his songs one burden bore —
 Till the dirges of his Hope that melancholy burden bore
 Of 'Never — neveryore.'"
12. But the Raven still beguiling all my fancy into smiling,
 Straight I wheeled a cushioned seat in front of bird, and bust and
 door;
 Then, upon the velvet sinking, I betook myself to linking
 Fancy unto fancy, thinking what this ominous bird of yore —
 What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
 Meant in croaking "Nevermore."

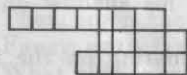
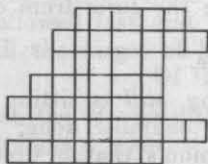
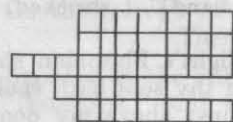
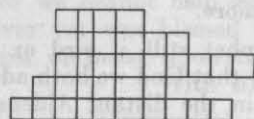
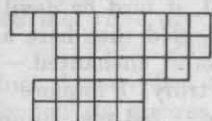
13. This I sat engaged in guessing, but no syllable expressing
 To the fowl whose fiery eyes now burned into my bosom's core.
 This and more I sat divining, with my head at ease reclining
 On the cushion's velvet lining that the lamp-light gloated o'er,
 But whose velvet violet lining with the lamp-light gloating o'er,
 She shall press, ah, nevermore!
14. Then, methought, the air grew denser, perfumed from an unseen
 censer
 Swung by Seraphim whose foot-falls tinkled on the tufted floor.
 "Wretch," I cried, "thy God hath lent thee — by these angels he hath
 sent thee
 Respite — respite and nepenthe from thy memories of Lenore;
 Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"
 Quoth the Raven "Nevermore."
15. Prophet!" said I, "thing of evil! prophet still, if bird or devil! —
 Whether Tempter sent, or whether tempest tossed thee here ashore,
 Desolate yet all undaunted, on this desert land enchanted —
 On this home of Horror haunted — tell me truly, I implore —
 Is there — is there balm in Gilead? — tell me — tell me, I implore!"
 Quoth the Raven "Nevermore."
16. "Prophet!" said I, "thing of evil! — prophet still, if bird or devil!
 By that Heaven that bends above us — by that God we both adore —
 Tell this soul with sorrow laden if, within the distant Aidenn,
 It shall clasp a sainted maiden whom the angels name Lenore —
 Clasp a rare and radiant maiden whom the angels name Lenore."
 Quoth the Raven "Nevermore."
17. "Be that word our sign of parting, bird or fiend!" I shrieked,
 upstarting —
 "Get thee back into the tempest and the Night's Plutonian shore!
 Leave not black plume as a token of that lie thy soul hath spoken!
 Leave my loneliness unbroken! — quit the bust above my door!
 Take thy beak from out my heart, and take thy form from off my
 door!"
 Quoth the Raven "Nevermore."
18. And the Raven, never flitting, still is sitting, *still* is sitting
 On the pallid bust of Pallas just above my chamber door;
 And his eyes have all the seeming of a demon's that is dreaming,
 And the lamp-light o'er him streaming throws his shadow on the
 floor;
 And my soul from out that shadow that lies floating on the floor
 Shall be lifted — nevermore!

CROSSWORD PUZZLE

A-B: POETI, PROZATORI, DRAMATURGI ȘI ESEIȘTI ANGLO-SAXONI DE RENUME MONDIAL



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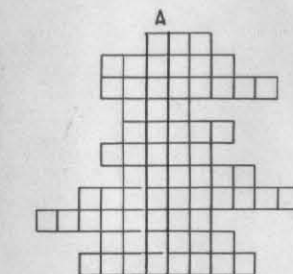
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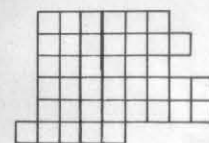
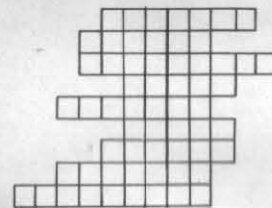
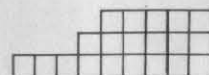
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Pentru rezolvare, consultați lista de la pag. 50-52, Vol. 4.

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Bun de tipar 5.IV.1976. Tiraj : 110 000 ex.
Coli de tipar : 12,5.

